

# THE MUSICAL TIMES

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## TRINITY COLLEGE LONDON.

INSTITUTED 1872.

President:

The Right Hon. LORD COLERIDGE, M.A., Q.C.

Warden:

EDMUND H. TURPIN, Mus.D.

Director of Examinations:

JAMES HIGGS, Mus.B.

The HALF-TERM commences on Tuesday, November 6.

The Board will award this year the Bonavia Hunt Prize for Musical History. Subject: "The influence of the old dance forms on Modern Music." Only past and present students, Academic members, and pupils or Members of enrolled Institutions are eligible to compete. Last day for receiving MSS., December 1, 1900.

The Pianoforte Accompaniment Prize of Five Guineas will be awarded in January next. Last day of entry, December 1. Only present or past Pianoforte students of the College are eligible to compete.

## HIGHER EXAMINATIONS.

December 8 is the Last Day of Entry for the fifty-fifth Half-yearly Examination for the Licentiate and Associate Diplomas, and the Higher Certificates of the College in Practical and Theoretical Musical Subjects.

The Examinations commence on January 7, 1901.

## LOCAL EXAMINATIONS.

November 15 is the Last Day of Entry for the next Musical Knowledge (Theoretical) Examination, which takes place on Saturday, December 15.

The forthcoming Local Examinations in Instrumental and Vocal Music take place from November, 1900 to July, 1901, at the various Centres throughout the United Kingdom, and include pianoforte, organ, and violin playing, and solo singing.

The new Preparatory Examination in pianoforte and violin playing will be included.

Classes Prospectus and Examination Syllabuses, with list of Local Centres, on application.

By order,

SHELLEY FISHER, Secretary.

Mandeville Place, Manchester Square, W.

## ROYAL ACADEMY OF MUSIC.

METROPOLITAN EXAMINATION, SEPTEMBER, 1900.

The following CANDIDATES have PASSED:—  
IN SINGING: As Teachers—Edith Alice Heel, Frederick Willtam Newrick.

As Performer—Bessie Woode.

Examiners: Messrs. Francis Korbay, William Shakespeare, Fred. Walker, and Alberto Randegger (chairman).

IN PIANOFORTE PLAYING: As Performers and Teachers—John Christopher Bradshaw, Katie R. Carter, Edith Mason, Emily Trigger.

As Teachers—Amy M. Adams, William Arnold Barter, William Brierley, Elizabeth Burn, Flora May Challand, Olive Arnold Chatway, James Collinge, Mabel May Cough, Maud Anderson Cover, Marion Dobson, John Vincent Foley, Ada Mary Gruchy, Florence Mary Harvey, Lilian Alice Hayman, Florence Emily Hornblow, Ada Beatrice Elizabeth Isbister, Gertrude Mary Johnson, Emily Mary Johnston, Maggie Jones, Robert Brown Lloyd, Madeline Lombardini, Elizabeth Harriet Lumden, Lizzie Ethel Mathews, Ethel Louise Webb Moore, Blanche Adelaide Morrell, Edith Annie Oserby, Elsie Palmer, Annie May Roberts, Kathleen Rourke, Ivy May Borlase Stevens, Sara Tattersall, Robert Frederick Thomas, Millicent Tucker, Sophie Mary Watts.

As Performer—Nellie Louise Oldroyd.

Examiners: Messrs. Carlo Albanesi, Arthur O'Leary, Oscar Beringer (chairman); Messrs. H. R. Evers, Ernest Kiver, Adolphe Schlosser (chairman).

IN ORGAN PLAYING: Annie Balshaw, Alfred Chatfield, Herbert John Crumplin.

Examiners: Messrs. W. Stevenson Hoyte, Henry R. Rose, and C. Steggall (chairman).

IN VIOLIN PLAYING: As Performers and Teachers—Amy Robina Greenop, Joseph Colin Muston, Herbert Wynn Reeves.

As Teachers—John Thomas Collins, Alice C. Gilla Hunt.

Examiners: Messrs. G. H. Bejemann, W. Frye Parker, Hans Wessely, and F. Corder (chairman).

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Principal .. .. GRANVILLE BANTOCK.

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Prospectus and further information may be obtained from

ALFRED HAYES, Secretary.

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## THE LONDON ORGAN SCHOOL

AND INTERNATIONAL COLLEGE OF MUSIC,

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The London Organ School provides a thorough Musical Education in all its branches, either for amateur or professional students. Lessons may be commenced on any date, and students may take a single subject if desired. The School is open till 9 p.m. for those students who cannot attend during the day.

Private Lessons are given in the following subjects:—Harmony, Counterpoint, Orchestration and Composition; Pianoforte, Organ, Singing, Violin, Viola, Violoncello, Double Bass, Flute, Oboe, Clarinet, Bassoon, Horn, Trumpet and Cornet, Trombone, Harp, Mandoline and Guitar, Zither, Choir Training, Elocution and Stage Department, Modern Languages, &c.

The following are some of the Classes:—  
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ELOCUTION and DRAMATIC ART (Mr. Charles Fry and Mr. Arthur Fayne).

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The Full Orchestra, conducted by Dr. Yorke Trotter, and the String Orchestra, conducted by Mr. Edward O'Brien, meet weekly. There are three 3-manual Practice Organs.

Prospectus, on application, from the Secretary.

## THE ROYAL COLLEGE OF MUSIC,

Incorporated by Royal Charter, 1883.

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Director: Sir C. HUBERT H. PARRY, D.C.L., M.A., Mus. Doc.

Hon. Sec.: CHARLES MORLEY, Esq., M.P.

The Half-Term will commence on November 5.  
The Next Examination for Associate (A.R.C.M.) will take place in April, 1901.

A Junior Department is now open, at Reduced Fees, for Students up to the age of 16.

Syllabus and Entry Forms may be obtained at the College.

FRANK POWNALL, Registrar.

## WITHDRAWAL OF SPECIAL PRICES.

The undermentioned special prices will be withdrawn on February 1, 1901.

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UNDER THE EDITORSHIP OF THE LATE

SIR GEORGE GROVE

Assisted in the Supplement by J. FULLER MAITLAND.

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ORGAN RECITALS, St. James's, Marylebone (Rev. H. R. Haweis). Mr. W. de M. Sergison will resume his Recitals on the first Sunday in the month, after 7 p.m. Evensong, on Sunday, November 4.



## THE MUSICAL TIMES

AND SINGING-CLASS CIRCULAR.

NOVEMBER 1, 1900.

Two extra Supplements are presented gratis with this number. A Portrait of the late Rev. Sir Frederick A. Gore Ouseley, Bart., at the age of sixty, from a Photograph taken by Messrs. T. Jones, Son and Harper, Photographers, Ludlow; and an Anthem for Christmas, entitled 'Hark the glad sound,' composed by Myles B. Foster.

## A VISIT TO TENBURY.

ALTHOUGH Tenbury is an out-of-the-way place, it well repays a visit. Geographically speaking, it is of a somewhat hybrid nature—that is to say, it is situated in the north-west corner of Worcestershire, within a mile of where the three counties of Shropshire, Herefordshire, and Worcestershire meet at the junction of the rivers Teme and Ledwyche. The sleepy little town is served by a branch railway, whose trains are not always on their mettle in regard to punctuality. You may perchance plan your journey to join an express train at Birmingham for London; but a friendly guard will advise you to change at 'Kiddy'—railwayesque for Kidderminster—and to travel south *via* Worcester. The leisureliness of the trains will probably land you at Paddington an hour or so later than you anticipated on Saturday night, but is it not all in a Festival week's enjoyment?

To approach Tenbury from Hereford is quite an easy matter. And what could furnish a more delightful *coda* to a Three Choirs Festival than a visit to Ouseleyland, especially when the most distinguished of Tenbury ex-organists has expressed his desire to join you in the pilgrimage thereto? Thus it happened that, on a lovely September morning, I was met at Tenbury Station by a valued contributor to THE MUSICAL TIMES, in the person of Mr. J. F. R. Stainer, and outside the pleasant hostelry, bearing the sign of *The Swan*, it was equally pleasant to experience another hearty handshake in the warm greeting accorded to me by the ex-organist aforementioned—Sir John Stainer.

## THE EARLY DAYS OF THE COLLEGE.

Bustle, even on a market day, does not seem to be a special characteristic of Tenbury. Easy-going to a degree, its chief attraction is a certain antiquatedness specially exemplified in some picturesque old houses. It is true that there are some medicinal wells, but there

does not appear to be a serious drain upon their resources, at least so far as the natives are concerned. 'Horrid stuff,' was the verdict passed in our hearing upon the waters of the wells by a Tenburyite, who, by the way, has a certain interest in the manufacture of cider! But our pilgrimage is to St. Michael's College, with which the name of Ouseley is inseparably associated. A delightful up-hill stroll of two miles in this fertile region brings us to an open breezy spot. From this pleasant table land may be seen in the distance the blue Cleve Hill and the Ludlow Vinhall. Here we are at the 'Old Wood' common. Adjacent thereto the late Rev. Sir Frederick Arthur Gore Ouseley, Bart., purchased, in June, 1852, some ten acres of land, in order to erect his celebrated College, and to bring into living actuality the dream of his life. The initial stage of St. Michael's College was at Lovehill House, Langley, Buckinghamshire, in 1851. Writing from Langley, Ouseley said: 'I must have daily choral Service: my choir must be a model choir: and I will not give up anything if I once commence.'

The foundation stone of the College was laid on May 3, 1854, and the finely-proportioned church, dedicated to St. Michael and All Angels, was consecrated on Michaelmas Day, 1856. As the clergy were forming into procession in the vestry, one was heard to whisper to another, 'This is the first Ecclesiastical Foundation of its kind since the Reformation.' At the consecration ceremony the trebles in the choir included C. J. Corfe, now Bishop in Korea, and Arthur Sullivan, then one of the Children of the Chapel Royal, who sang the treble part in the middle movement of Goss's anthem 'Praise the Lord.' Ouseley himself was one of the four altos, and the Rev. John Hampton, the present Warden, formed one of a dozen tenors. Elvey, of Windsor, was at the organ—a very fine instrument—and the service included Rogers in D, Boyce's 'I have surely built Thee an house,' Elvey's 'Praise the Lord of heaven,' and the Goss anthem already mentioned. A High Churchman of the old-fashioned sort, Ouseley had a touch of Mediævalism in the promptings of his nature which found its natural outlet in the foundation of this College. His practical belief in the scheme may be estimated so far as 'filthy lucre' is concerned at the amount of some £30,000—the cost of the buildings, plus an endowment of about the same sum. The Chapel, of which more anon, is also a Parish Church, and the deed of endowment is such that the Warden of the College is *ipso facto* vicar of the parish. Thus, independently of the choral services, there are two plain parochial services every Sunday. Soon after the church had been consecrated a worthy old Herefordshire dame gave her opinion on the eagle lectern, then a novelty in these parts, thus: 'O yes,' she said, 'I got a good seat; right up anunst the turkey!'

## THE ORGANISTS, AND ONE IN PARTICULAR.

As to the picturesque group of buildings—designed by the well known architect, Mr. Henry Woodyer—which form the church and college, the view given on the adjoining page will furnish a better idea of their attractiveness than any technical description. The beautifully designed church is Early Middle Pointed, it is 122 feet long with a very striking roof, seventy feet in height, and is rich in carved woodwork and stained glass. The fine four-manual organ, rebuilt and added to by Father Willis in 1873, occupies a raised position in the south transept. The following gentlemen have held the post of organist at Tenbury:—John Capel Hanbury (1856), John Stainer (1857), Langdon Colborne (1860), Alfred Alexander (1874), William Claxton (1877), Walter James Lancaster (1886), Allan Paterson (1889), James Lyon (1893), and Edgar C. Broadhurst, the present holder of the office.\* In this organist connection the following interesting incidents in the early career of Sir John Stainer, as organist of St. Michael's, Tenbury (1857-59), may appropriately find a place.

'It was soon after Ouseley's appointment as Professor that he came to examine the chorister boys of St. Paul's, of whom I was one. I shall never forget the nervousness with which I approached this musical and clerical dignitary when summoned to meet him in the drawing room of our master, the Rev. J. H. Coward. But I played a Prelude and Fugue by Bach, from the 'forty-eight,' by memory, and, at its

conclusion, Sir Frederick gave me a few words of good advice and much kindly encouragement.

'The next interview I had with him was full of moment to me; it constituted a turning-point in my life. I was then between sixteen and seventeen years of age, and was playing the afternoon service at St. Paul's, both Goss and Cooper being absent for a few days. During the service Ouseley came quickly into the organ loft and, after greeting me, watched me closely as I accompanied the music from the old "scores." On the same evening I had a letter from him to say that the object of his visit to St. Paul's had been to find an organist for St. Michael's College, and he offered me the post. I must apologise for thus introducing myself into this paper,† but it explains why and how I came to know so much about the character and abilities of my patron and friend. In 1857 I found myself, after a railway journey to Worcester and then twenty miles on the top of a coach, settled in the charming building which he had raised at his own cost for the advancement of church music.'

## OUSELEY'S CANONIC FACILITY.

Sir John Stainer bears testimony to the extraordinary facility with which Ouseley composed intricate canons. 'The Bart.,' as the Founder is still called at Tenbury, looked upon this occupation not only as a daily delight, but in the nature of a daily duty. By the kindness of Sir John we are enabled to give the following specimen:—

PERPETUAL CANON, 3 IN 1, AT THE UNDER-SEVENTH AND NINTH, AT THE BEAT, WITH CODA.



In sending it Sir John Stainer writes:—

'The above is one of the most ingenious Canons that I have ever seen. The problem is exceedingly difficult. Sir F. Ouseley wrote it in my presence in the year 1857, and his MS. contained only two or three erasures. When finished he clapped his hands for joy like a child. He did not sign it. I have a quantity of his canons.'

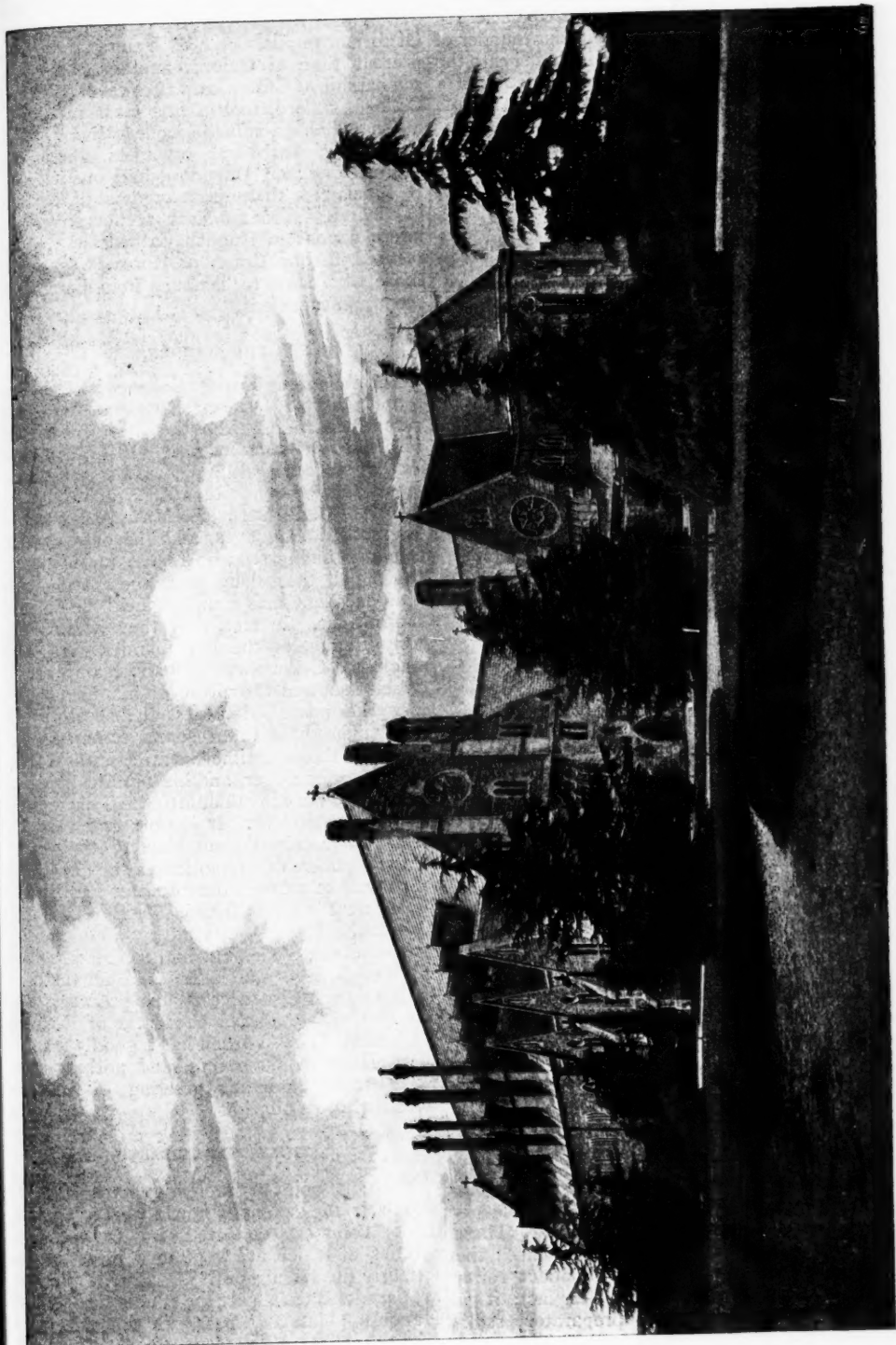
## THE COLLEGE BUILDINGS.

To return to the College. The buildings consist of a hall, library, great schoolroom,

a range of lofty dormitories with thirty-two cubicles, the Warden's house, &c., all of which are as well planned as they are architecturally pleasing. The grounds, covering some five acres, are most beautifully kept, and the view from the terrace is extensive and pleasant of vision. The fertility of the soil in these parts manifests itself in the verdant loveliness of the surroundings of Tenbury. The flowers strike one as being unusually brilliant of hue, and, speaking from a ripe experience, the apples in St. Michael's orchard are exceedingly good.

\* 'Cathedral Organists, Past and Present.' By John E. West. (Novello and Co., Ltd.) p. 128.

† 'The character and influence of the late Sir Frederick Ouseley.' By Sir John Stainer. A paper read before the Musical Association, December 2, 1889.



St. Michael's College, Tenbury.

The atmosphere of the place is charged with an old-world serenity. Not the least interesting object of attention is the peaceful God's acre in which is the grave of the munificent founder of the College. Situated most fittingly beneath the east window of the church, and consisting of a Memorial recumbent cross of white marble placed on a block of polished red granite, it bears the following inscription:—

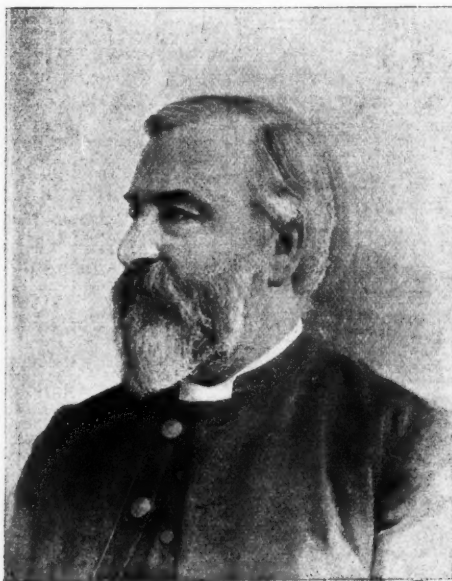
In loving memory of the  
REV. SIR FREDERICK ARTHUR GORE OUSELEY,  
BARONET:

Born the 12th day of August, 1825; died the 6th day of April, 1889:  
Vicar of this Parish:

Founder of the Church and College of St. Michael's and All Angels:  
This stone is laid on his grave by a number of his friends.

#### THE AIMS OF THE COLLEGE.

It is now time to record some of the impressions derived from a brief visit to St. Michael's College. First: the questions may be



(From a Photograph by  
Messrs. T. Bennett and Sons, Worcester and Malvern.)

*John Hampton*

asked, what is the College? Is it a purely musical institution? And is it a knowledge-gaining ground for men or for boys? These questions may be answered in a sentence: the College is for the education of about thirty boys, the sons of gentlemen—in fact, it is practically a well-equipped preparatory seminary for the great public schools. There are, it is true, choral scholarships, but the majority of the boys are not trained to become

professional musicians; in most instances they ultimately proceed to the Universities and distinguish themselves in other professions. Of former pupils, two hold Fellowships at the present time at Oxford, another obtained a scholarship at Clifton, and afterwards at Trinity College, Oxford, took a first class in 'Mods' and now holds a valuable college living. Two served as Cathedral organists abroad (at Hong Kong and Dunedin), and one (Dr. G. R. Sinclair) is the present organist of Hereford Cathedral. About twenty are or have been minor canons in English Cathedrals, and the revered Bishop Corfe, of Korea, was one of those who came to Tenbury from Langley at the commencement.

#### THE WARDEN.

The Warden of the College is the Rev. John Hampton, Ouseley's attached friend and former colleague, who has been connected with the Institution for nearly half-a-century—indeed, since its initiation. He is assisted by three masters—the Rev. E. Hinchliff, M.A., the Rev. C. E. Carnegie, M.A., Mons. de Vit for modern languages, and the organist, Mr. Edgar Broadhurst, who is the music-master. During all these long years the Warden, who is an excellent musician, has held the office of choirmaster. In fact, only the few surviving early friends of the late founder know how much the College owes to Mr. Hampton. If Ouseley showed the virtue of magnificence, his co-worker possessed no less the necessary gift of business habits and sound common-sense. While, at the same time, his rare gifts as a choir-trainer, tenor singer, and his practical musical knowledge were invaluable to the College in the days of its growth. It is no secret that Mr. Hampton received from time to time many tempting offers of promotion in the church, all of which he refused out of sheer loyalty and attachment to his friend, Ouseley, the first Warden. It was only fitting and natural, therefore, that he should himself become head of the College which he had nurtured so lovingly, and also succeed his predecessor in the honourable post of Precentor of Hereford Cathedral. The Warden has a goodly infusion of geniality in his nature, and nothing could be heartier than his greeting of welcome accorded to us pilgrims.

#### THE MUSIC LIBRARY.

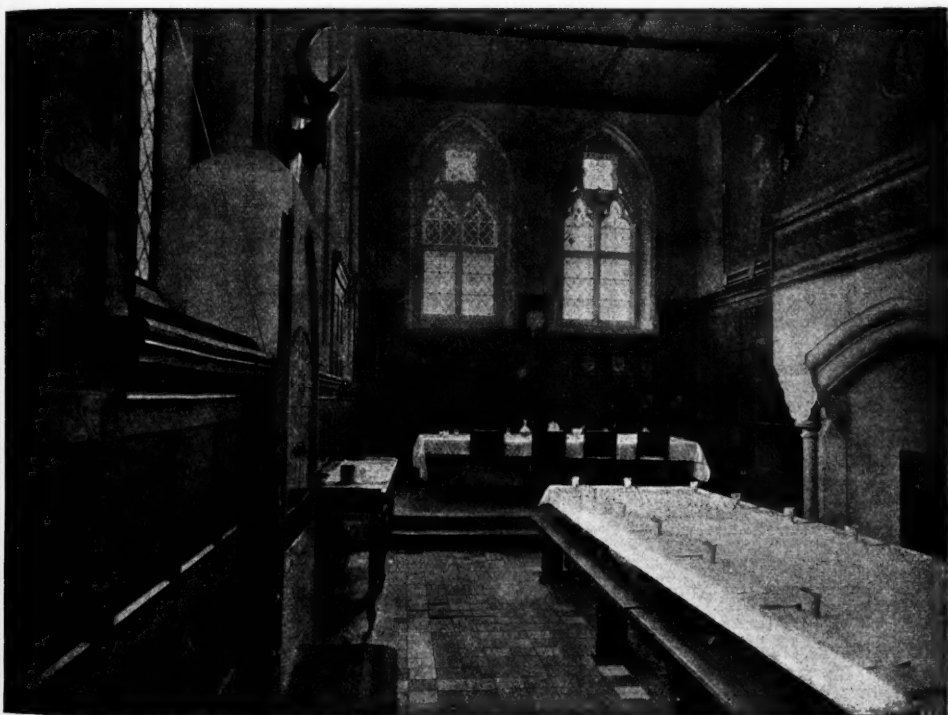
The chief point of interest to a trio of book-worms is the splendid music library of some 2,000 volumes, collected by Ouseley, the rareties of which are kept in a private room, formerly the sanctum of 'The Bart.' Here we are permitted to inspect the conducting score of Handel's 'Messiah,' partly in the composer's mighty caligraphy and partly in the handwriting of his amanuensis, John Christopher Smith. This is the identical copy of the

Michael  
Royal  
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recent  
the on  
import  
Sacro  
the a  
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selecte  
manus



score from which Handel conducted his great oratorio in Dublin at its first performance in 1742, and which contains several important and interesting annotations. This music library is very rich in theoretical treatises by early French, Italian, and Spanish writers, all of which give evidence of having been read by Ouseley from his marginal notes to be found in the volumes. There is a very large collection of MS. Italian sacred music of the Palestrina schools, copied from the magnificent library of the Abbé Santini of Rome; all the treatises of Gafurius, including the earliest and rarest one, published in Naples in 1480; the rare 'Opus aureum musice castigatissimum de Gregoriana et Figurativa' of Nicholas Wollick, 1504; the 'Lilium musice plane

Lassus, Benevoli, Blow, Croft, Bononcini, Travers, Boyce, Arnold, Mozart, Paganini, and Mendelssohn. Here is located the famous 'Organ Book' of Adrian Batten, organist and vicar-choral of Old St. Paul's (1621-37), also one of the seven known MS. scores of Tallis's motet in forty parts, and, of course, Ouseley's own compositions. Amongst the last-named is an instrumental tone-picture of a malady nature, composed when he was only seven years of age. This precocious and curious composition contains such thematic labellings as: 'Beginning to be ill. Now I'm very ill. Iller than ever. Blisters. A little better. Not quite well yet. Now I'm quite well.' Time, however, passes all too quickly in this fascinating chamber of treasures.\*



THE HALL, ST. MICHAEL'S COLLEGE, TENBURY.

(From a Photograph taken specially for this article by the Rev. C. E. Carnegie, M.A.)

Michaelis Künspeck,' 1506; the old Palais Royal collection, with the French Royal Arms on the covers, consisting of scores of operas, motets, &c., by Lully, Colasse, Destouches, Lalande, Campra, and many other French composers now forgotten; and, until its recent acquisition by the British Museum, the only known copy in England of Eslava's important ecclesiastical work, entitled 'Lira Sacro-Hispana,' in ten vols. (1869). Amongst the autographs may be mentioned a large collection of curious fugal music, original and selected, in the handwriting of Dr. Crotch, manuscripts in the handwriting of Orlando di

#### LIFE AT THE COLLEGE.

The hour of luncheon has arrived. This, like the other meals, is taken in common in Hall, which is stately in its proportions and is well lighted and imposing in its appointments. On the walls are portraits of the Founder at the age of thirty-two, of Dean Aldrich, Dr. Blow, and Dr. Philip Hayes. At the high table, placed as in other collegiate

\* Vide two papers read before the Musical Association by Sir Frederick Ouseley: (1) 'On the early Italian and Spanish Treatises on Counterpoint and Harmony' (March 3, 1879), and (2) 'On some Italian and Spanish Treatises on Music of the Seventeenth Century' (February 6, 1882).

buildings on a dais, sits the Warden in a great carved chair of black oak. The masters, who, like the Warden, are arrayed in academic garb, also have their places at this elevated board, as do the three pilgrims—the ex-organist, his son, and the present scribe. The boys, also in their gowns, occupy a table running down the length of the room. Quite an old-world feeling comes over one during the long responsive Latin grace, chanted, both before and after meat, by the Warden and boys alternately, and which concludes with a one-fold Amen sung in four-part harmony. This mid-day repast is attended with much pleasant intercourse and a true hospitality, free from that table-groaning superfluity of viands born of ostentation and tending to dyspepsia.

opportunity to the Warden and Sir John for a chat on the old St. Michael's days of forty years ago. *Inter alia*, Mr. Hampton recalls a visit of the late Sir George Grove, when the energetic and mercurial 'G.' arrived at Tenbury late one night and took his departure early the next morning, after he and Ouseley had sat up the whole night transacting their business and probably a good deal else besides.

#### THE MISLAID DOUBLE-BASS.

Here is a Tenbury story of the days when a weekly instrumental practice was held, and in which most of the staff of St. Michael's were expected to take part. These practices were prolonged to a somewhat late hour, and the double-bass player, preferring his own fireside,



ST. MICHAEL AND ALL ANGELS' CHURCH (THE COLLEGE CHAPEL), TENBURY.

(From a Photograph taken specially for this article by the Rev. C. E. Carnegie, M.A.)

A stroll in the grounds and well tended kitchen garden, including an inspection of some promising pigs, is followed by a visit to the general library. This large room contains the splendid collection of books made by Ouseley and his father, Sir Gore Ouseley, distinguished as a Persian Ambassador and as an Oriental scholar. Here are many theological, French, and Oriental books, including not a few tomes of rare value, especially county histories. Thus the time passes in an interesting manner till 'afternoon tea,' which Mrs. Hampton dispenses on the lawn in her gay-flowered garden at the Vicarage. This function furnishes an

became rather remiss in his attendance. Accordingly, he was asked one day why he had not been at a certain rehearsal. His answer was: 'Please, Sir Frederick, I am very sorry, but I have *mislaid* my double-bass'!

#### THE DAILY CHORAL SERVICE.

One of the most characteristic features of St. Michael's College is the full choral service which, except during the summer vacation, is held twice daily, at the hours of 9 a.m. and 6 p.m. The treble part of the choir is furnished by the boys, the adult portion by the Warden, the masters, and a few professional singers who

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find employment in the town. On the occasion of our visit the service is Kempton in B flat, and the anthem Ouseley's 'From the rising of the sun.' Monk and Ouseley's Psalter is used. It would, of course, be unfitting to criticise the manner of rendering the musical part of this service; but this may be said, that it is characterised by devotional feeling and maintains the Ouseley traditions—'my choir must be a model choir.' Mr. Edgar Broadhurst, the able organist and music-master of the College, plays as an outgoing voluntary an interesting concerto (unpublished) by Felton, transcribed from a manuscript in the College library. The excellent acoustic properties of the church add not a little to the general effect of the music, which has a charm all its own in this quiet corner of England on the occasion of this Evensong at Autumntide.

No better conclusion to this holiday chit-chat on Tenbury and its associations could be furnished than the following words of Sir John Stainer, contained in his interesting paper on Ouseley already referred to:—

'In these utilitarian days it would seem to many a great waste of resources that splendid musical services should regularly take place on week-days in a church, with no congregation to participate in them or enjoy them. But Ouseley never viewed it in this light. The services, he said, were for the glory of God, and the offering would be none the less acceptable to Him because it came from an out-of-the-way spot in a remote country district.'

The views of the Church and Hall are from photographs specially taken for this article by the Rev. C. E. Carnegie, M.A., second master at St. Michael's College. The portrait of the late Rev. Sir Frederick A. Gore Ouseley, Bart.—'at the age of about sixty'—which forms one of our extra supplements, is by Messrs. Jones, Son and Harper, of Ludlow.

F. G. E.

#### SNIPPETS.

"The craze to have everything served up in snippets, the desire to be fed on seasoned or sweetened tid-bits, may be deplored."—*Contemporary Review*.

I REMEMBER the time when, with great offence to the pride of childhood, my solid food was cut up for me. The snippets were considered to be good for digestion, and they made unnecessary the handling of anything more lethal than a spoon. So a careful mother persisted in exhibiting them till I had reached years of comparative discretion. It was a great event when I passed from the childish spoon to the manly knife and fork. Little did I suppose that, in time long after, my literary and artistic sustenance would be served up in the form of 'seasoned or sweetened tid-bits.' But so it is. We have all come down again to spoon meat, and our tables are set out with snippets. The reasonable inference is that the

men and women of the present are, in regard of literature and art, mere children.

A conclusion such as that just stated may supply matter for interesting enquiry as to whether it be correct or an error. Here are some questions which suggest themselves. Have we so lost the faculty of sustained and patient effort that quick change and relief are needful? Especially has the power of attention and consecutive thought weakened so far as to set up a like and equal necessity? These queries can only be answered by particular observation, in the first place, of differences between the present and the past. As to this it will hardly be denied that, before the conditions of modern life were determined by what we fondly call a higher civilisation, people were less impatient of effort, less in a hurry, less volatile, and much less hungry and thirsty for the next thing. Surviving evidence of this condition is plentifully found in the ponderous volumes they read; the long concerts they sat out; the extended sermons they never thought of resenting—having, it is true, the alternative of going placidly to sleep—and the interminable speeches without which their Tapers and Tadpoles could not make axiomatic the fact that two and two are four. They sang songs of many verses, and anthems in many sections; they delighted in oratorios which were biographies set to music, and they played sonatas on the pianoforte for lack of anything longer. In a word, they took their literary and artistic provender in chunks, patiently to be masticated and deliberately to be digested. To what changes all these habits have succumbed the reader well knows, and I need not formulate them. But some discourse at large may serve a purpose.

What has wrought the revolution in temperament of which the changes above indicated are fruit? According to some, we must look to the United States as the source of the snippet movement and all that it involves. Of that restless, hurrying community, itself as much charged with electricity as the air it breathes, always on the alert for material wealth, and ever watching opportunity with the singleness and persistency of vision which a cat brings to bear upon a mouse-hole, the American newspaper is a significant outcome. Head-lines, by way of menu; morsels smothered in condiments for plats; and personalities for table gossip—this is, apparently, what our cousins would have. At any rate, it is what they get, and I have not heard that more than a small minority of cultured folk is dissatisfied. I remember how, many years ago, I made the acquaintance of a distinguished American singer. 'I don't admire your newspapers,' said she; whereupon I made bold to ask the reason. 'Well, it's this way,' replied my fair interlocutor; 'English journals are dull, and I want to smile; their articles are long and I can't get through them, and they tell me little or nothing in the

way of gossip about people.' We have changed all that, have we not? Seriously, the Americanising of our institutions, once viewed with alarm in political circles, has since extended to many ramifications of social life. In some respects, no doubt, we act upon our estimable relatives—the Anglophile young man is a proof; but they influence us at all points, even to teaching our jockeys how winning horses should be ridden. But as seed does not germinate unless it fall upon soil fitted to receive it, we must conclude that the circumstances of modern English life, and the environment of those who live it, are primarily responsible for what is a grave as well as an obvious change. We spend our years in restless excitement, or in searching after it. The cry is, 'Who will show us something new?' Failing that: 'Who will, in some way, give a fresh and pungent flavour to the old?' We cry to the novelist: 'Let us walk with you upon the borders of vice, and descend with you into the pit of crime.' To the dramatist: 'Spice your work with a certain kind of suggestiveness, that we may feel what it is to play with fire.' To the journalist: 'Give us pungent morsels that we may tickle our palates with all manner of flavours. We don't want your leaders, because we have little time and less inclination for thinking. We don't ask you for reviews unless they are mainly exciting or gossiping extracts, full-flavoured, if possible.' With Danton, we would have what we want in three-fold intensity. He cried for audacity; we demand excitement, and are not very particular as to its kind or how it is obtained for us.

I have spoken generally, but not without regard to the many more than seven thousand in our Israel who do not bow the knee to the modern Baal. As to the majority, is it not true that the serious and sober elements which once prevailed in English life have sadly weakened; that, somehow, we have lost the stability of equilibrium; that, like a modern tramcar, we are propelled by a 'tricksy spirit,' less perfectly harnessed than in the case of the car? Is it not true that we have abandoned our old ideals, turned our Universities and Colleges into schools of athleticism, and centred the hopes and fears of England in, say, the field of cricket or football? The reader knows as well as I do that all this and much more (which he can supply) is very much a fact.

I am not here to make an exhaustive examination of all the results which our psychological revolution—if so it may be called—has brought about. Its consequences in the realm of music are those only which become these pages, and to them let me briefly address myself—briefly, because intelligent readers can follow up suggestions for themselves.

Developing equally, and side by side, with other changes may be noted a movement towards brevity which has already affected even the form of compositions. Of the tendency to

short 'exercises' in music there can be no doubt at all. We have the short opera, a gift to us from the excitable South. Also has entered into our possession the short oratorio, which may be accounted a product of the land wherein it chiefly flourishes. Hardly could we find a composer who, however firm his assurance of adequate ability, would sit down to an oratorio or cantata designed to occupy an entire concert. Half-concert pieces are the rule of the day, but I recall a time when the works of this calibre in use could be counted on the fingers of one hand. Indeed, when it was considered desirable to perform the 'Hymn of Praise,' it became almost a necessity to fill up with Rossini's 'Stabat Mater.' Now there is ample choice, and the long oratorio, save a few examples of commanding importance, is falling more and more into desuetude. I am not saying whether this change is for the better or the worse—probably it is for the better in certain practical respects—I do no more than point out a fact, and even that is superfluous, seeing how it stands, 'gross as a mountain, open, palpable,' before all men's eyes. But the reason why? Is it to be found, I wonder, in the snippets of the miscellaneous second part? It may be said, 'but the orchestral symphony remains.' That is true, and some of the modern examples are as long as the sea-serpent. The symphony, however, is a group of more or less independent pieces, each calculated to act as relief by way of contrast, and already there is a tendency towards an increase in the number of pieces so as to make less onerous the achievement of that with which, as yet, symphony cannot dispense—development of theme. It is likely that before many years have passed the symphony will either be a dead, in the sense of an unproductive, form, or so changed as to have lost its historic characteristics. Here we should not forget that it has a rival in the so-called 'symphonic poem,' wherein the composer, free from the bondage of tradition, can play at will upon the weaknesses of his audience with more assurance of result than upon any qualities in which they happen to be strong.

But it is in pianoforte music—the form of the art which shares our homes with us—that we can see change most clearly and faithfully reflected. What has become of the Sonata, at one time played or attempted by everybody? Then it was almost as popular with our forefathers, and especially our foremothers, as were sets of Variations. Now, how small, by comparison, is the demonstration it receives, even at the hands of public performers, who find their account in playing selections from a multitude of short pieces—Studies, Nocturnes, Preludes, Dances, old and new, *et hoc genus omne*. To such works they listen with ever fresh delight, and very beautiful many of them doubtless are. I am not saying a word against the pianoforte snippet; the point is that to it



larger and more solid works have been compelled to yield, in great measure, their pride of place. At the same time, there is, in quarters where the Sonata still retains a certain prestige, a disposition to lop it. Years have passed since a dead set was made against repetition of the first 'part' in sonata form, nor was the attack wholly unsuccessful. This was followed by suggestions aimed against the formal recapitulation of subjects which comes after the 'working-out.' So that, had the entire movement succeeded, sonata form, the most symmetrical, comprehensive, and educational of all musical models, would have been reduced to statement of themes, development, and coda—to the dimensions, that is to say, of a good-sized snippet.

At the root of all this is the impatience of steady effort, the craving for change, the passion for excitement, which are notes in the dominant chord of our age. Even as music is now administered—namely, with every regard for the humour of those who receive it, the public often show themselves scarcely tolerant. In the old days an audience paid music the compliment of listening to the end, or, at any rate, of seeming to do so. When they slept, as some did, it was said, 'See an illustration of the power of the divine art to soothe the weary brain of the worker!' Thus did John Ella account for the slumber of an aristocratic subscriber, and he may have been right, for I suppose that there is 'music such as charmeth sleep.' The art, I am sorry to say, does not soothe modern excitability. Every reader must have become familiar with the fact that a London audience is always coming and going. Some arrive late; some go early; and others balance matters, *à la* Charles Lamb, by doing both. So is even the time of the audience cut into snippets, that the 'next thing' may be enjoyed as soon as possible.

What point shall we ultimately reach under the impulse of all this? Heaven knows; but even mortals cannot fail to see that the movement, if persisted in, will land us in the realm of Chaos and old Night. Of course, it will not be persisted in to such an end. God may have forsaken the world, as now and then we hear. He has, however, left behind Him some sort of automatic brake which pulls the huge machine up at the right moment. Or is it that the universal movement is not an onward march, but an oscillation like that of a rocking-horse—change without progress? I have just been reading a review, by Henry Murray, of Havelock Ellis's book, 'The Nineteenth Century, a Dialogue in Utopia.' There I find the author of the work putting into the mouth of his Utopian oracle a bold argument against the very existence of what we call progress. The speaker is describing to a companion the social conditions of the century so soon to end, and points out that, 'in every community perpetual slight oscillations backwards and forwards are for

ever taking place.' He goes on: 'These oscillations were always "progress," and there were always clever people who could give reasons in favour of the "progress," and rejoice over it, quite unaware that the "progress" could be in either direction, and was merely due to that perpetual slight novelty, the continuous rhythmic vibrations in which life consists. They never seem to understand that because the change occurred they called it "progress"; they thought that the change occurred because they called it "progress." Consequently there were always a few clever, wordy, very solemn people who talked a great deal about "progress," and believed that "progress" depended upon their eloquence.'

The oscillation theory is very comforting, and, by the way, there is much to be said in support of it. 'To me,' writes Mr. Norman, 'it seems that the familiar old simile—used a thousand times before in this connection—which compares the motions of humanity with the tides of the sea, is as close and exact an image as could be found.' It may be that some reader exclaims, 'Hold! we have got from the snippet to the "motions of humanity." Where is the connection?' Cannot a tiny floating leaflet show the set of the current? I hold by the snippet as the symbol of all that is hysterical, frivolous, and unreasonable in modern life, and I want to believe in oscillation because of its assurance that, by and by, we shall swing back to the point whence we started, and begin afresh with firmer nerves, higher resolves, and purer ideals.

JOSEPH BENNETT.

#### A HUMOROUS SKETCH BY MENDELSSOHN.

*Apropos* of the Birmingham Musical Festival held last month, we are very glad to have the privilege of furnishing our readers with an interesting relic of the great Music-meeting of sixty years ago. This unique memento takes the form of a humorous pen-and-ink sketch made by Mendelssohn in the year 1840 for the album of the late Mrs. Ignaz Moscheles, but now in the possession of her son and Mendelssohn's godson, Mr. Felix Moscheles, by whose kind permission we are enabled to reproduce it in facsimile, and practically full size, on page 723.

At the Birmingham Festival of 1840, whither he was accompanied by his attached friend and old master, Ignaz Moscheles, Mendelssohn conducted his 'Hymn of Praise' and 114th Psalm ('When Israel out of Egypt came')—then called a 'grand double chorus'—both for the first time in this country. He also played, between the parts of 'Israel in Egypt,' Bach's great Prelude and Fugue in A minor on the organ in the Town Hall, in addition to two

private extemporaneous performances on the same instrument; moreover, he conducted his 'Midsummer Night's Dream' overture and played his G minor pianoforte concerto—the latter between the performances of two operas at the Theatre Royal, but which formed part of the Birmingham Festival scheme three score years ago.

On his return to London, and as a parting gift to Mrs. Moscheles, Mendelssohn drew this humorous sketch for his friend's album. The key to its comicalities is as follows. On the left is the Stork Hotel, Birmingham, where Moscheles had 'put up.' To the right of that old hostelry is a pair of scissors, purchased by Mendelssohn for Mrs. Moscheles, and which he has depicted as a stork stalking along from the Stork to the Town Hall, but with its bill above the building in order to show the superior importance of that sharpened gift over the Town Hall and the Festival. Next is a bread and butter pudding—a favourite dish of Mendelssohn's during his visits to England—with a recipe for the making of it, which he is going to take with him to Germany, and a portion of its ingredients as shown by the bunch of currants, which forms a part of the grouping. Then we have the steamer at anchor off Dover, with Mendelssohn and his two travelling companions—Moscheles and Chorley, the musical critic of the *Athenæum*—standing on the fore deck. Under the steamer is the cravat which Mrs. Moscheles has given him. As Mr. Felix Moscheles says: 'He was in the habit of protesting that he had never been able to master the art of adjusting his cravat, and that not until Mrs. Moscheles pronounced the magic words—"pin it up"—was a flood of light thrown upon the subject.' The lower section of the drawing is a certain umbrella, belonging to Moscheles, which Mendelssohn had unfortunately lost, and the luggage—all of which is humorously disproportionate to the mail coach which is to convey the three travellers to Dover. The artist's inscription, signed 'F.M.B.' and dated 'London, 2 October, '40,' speaks for itself.

Ignaz Moscheles furnishes an equally amusing sequel to this sketch in relating the following incident which happened during the journey to Dover. The coach started from London at midnight with the three inside travellers, but unfortunately there was a fourth occupant, a stranger, who, however, was happily fast asleep. One of the musical trio of passengers said: 'What shall we do with him when he wakes up?' 'Kill him, that's the only way,' replied another. At that moment the somnolent one awoke! Great alarm took possession of the three merry men, as they feared that the stranger must have heard their murderous threat. But with admirable presence of mind Moscheles solemnly remarked: 'And then she declared she *never* would marry that man!'

## PIANOFORTE TEACHING

SOME PRACTICAL HINTS BY

FRANKLIN TAYLOR.

(Concluded from page 652.)

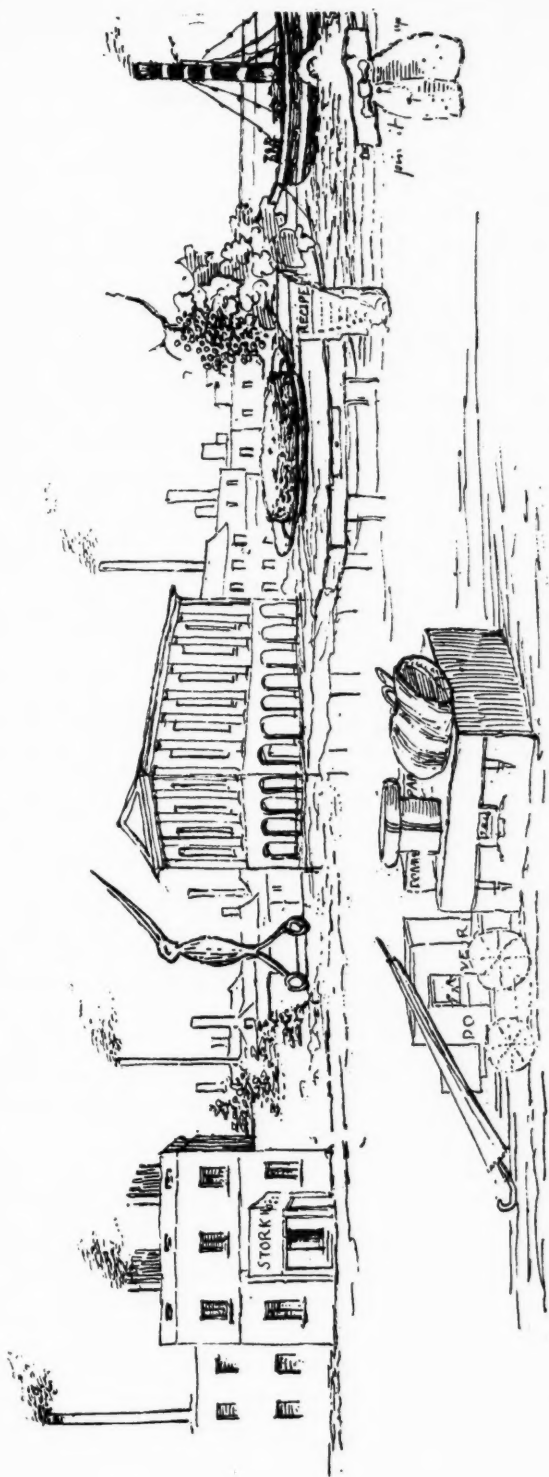
### PHRASING AND EXPRESSION.

PHRASING is best described to the pupil as the necessity for dividing the music into separate sentences, and as being analogous to supplying marks of punctuation to a literary composition from which they have been omitted. Since every phrase ends with a cadence of some kind, it will be a great help to the pupil if he possesses a fair knowledge of harmony, but even without this knowledge an attentive pupil will be able, by careful listening, to discover the separation of the phrases, and in the endeavour will be doing much towards the cultivation of his ear.

When this separation into sentences or phrases has been accomplished, the next thing will be to give to each phrase its appropriate variations of force, and the pupil must be taught to observe that there are three possible ways of treating a phrase, ways which may conveniently be expressed by the signs  $\ll$ ,  $\gg$ , and  $\ll\gg$ , and that each separate sentence requires to be treated in one of the three. In the absence of any special indications the pupil should begin his experiments by trying the first and second forms, and comparing results. In the majority of cases the first will prove to be the most suitable, the third form being seldom required, and indeed being usually marked definitely by the composer. In describing the first of these forms I do not mean to imply that the strongest part of the phrase always occurs exactly in the middle; the proper effect would often be more accurately indicated by  $\ll\gg$  or  $\ll\gg\gg$ . The general character of the phrase will of course determine this.

With regard to the amount of variety in phrasing, I have always noticed that the playing of even intelligent pupils is inclined to err on the side of monotony, and I believe that, as a matter of fact, all variety, whether of tone, as in *cres.* or *dimin.*, or of pace, as in *accel.*, *ritard.*, or the duration of a pause, appears greater to the player than to the listener; I therefore always recommend my pupils to exaggerate in such matters, until they find out for themselves the limits beyond which the effect would become grotesque, and I have often been amused to observe the efforts they have to make before they arrive at anything worth calling variety at all.

Another cause of monotony which is very generally noticeable in the playing of pupils, and indeed not of pupils alone, is deficiency of accent. I have heard it advanced that the reason of the unrhythmical quality of the playing of English pianists as compared with those of other nationalities lies in the fact that English children do not dance at an early age nearly as much as French, German, or



*For "Famulus Anthon" album*  
*London 2. 2. 1900*  
*F. Moscheles*

*Facsimile of a pen-and-ink sketch  
 by Mendelssohn in the possession of  
 Mr. Felix Moscheles, and reproduced  
 by his kind permission.*

Austrian. How this may be I do not know; perhaps it is because they have but a weak sense of rhythm that they are less given to dancing. In any case, the cultivation of a feeling for accent and rhythm is a subject which requires the constant attention of a teacher, and a great deal will depend on the choice of the music given out for study. I should say, avoid all 'Moonlight Reveries' and 'Rippling Waves' and give plenty of well-marked rhythmic pieces in March, Gavotte, or Waltz form, together with movements (generally the first and last) of the Sonatas and Sonatinas of Haydn, Mozart, Clementi, &c.

One of the most common defects in the playing of even advanced pupils is feebleness of the left hand, and this I think arises less from physical disability than from the fact that the player's ear is too much engaged in following the doings of the right hand, where the melody is to be found, to be able to afford much attention to the left. Pupils should therefore be encouraged to play the *bass part* of their music alone (not necessarily the whole of the part for the left hand) in order to accustom the ear to its melody, so that when playing the work complete they are playing *two* melodies which fit together perfectly, and are playing them with equal intention (though probably with different degrees of force), instead of playing with the right hand and accompanying, more or less negligently, with the left. The pupil should learn to take as much interest, for instance, in the following melody, which is the bass of Chopin's Waltz in E flat (Op. 18), as he does in the more elaborate melody to which it serves as support.



Likewise, in studying polyphonic music, such as Bach's three-part Inventions, the pupil should begin by playing each part separately, not only to learn the melody of each, but in order to recognise the frequent imitations and entrances of the theme, all of which will require prominence when the parts are afterwards combined. And in learning a piece in *cantabile* style, the melody must be studied and practised by itself, for the sake of the phrasing and expression. A singer does not need constant accompaniment in order to improve his rendering of the song.

It would be both possible and pleasant to write much more on the subject of phrasing, but want of space forbids. Those who desire further information may be referred to my book, 'Technique and Expression,'\* in which the matter is discussed at greater length.

#### READING AT SIGHT.

Sight-reading is a highly important and too often neglected branch of musical study, and can scarcely be begun too early, provided the pupil's technique is sufficiently advanced to enable him to play with a certain moderate degree of facility. The best material to begin with is to be found in very easy arrangements of popular tunes, such as those contained in Peters' Albums of 'Volks und Studenten Lieder,' 'Opfern-Melodien,' &c., and each movement should be played through three times, in approximately correct *tempo*, without stopping to correct mistakes. Later, albums of Gavottes, Marches, Minuets, &c., are serviceable, and for players who are competent to deal with quick chromatic changes of harmony, Chopin's Mazurkas afford admirable material.

The chief cause of the difficulty experienced lies in the reader's giving his whole attention to the note he is playing, instead of realising beforehand what he has to play next; but it is not difficult to make a pupil see that if he were asked to read aloud a piece of English prose, he would not look steadfastly at each syllable as he pronounced it, but would, as a matter of course, be always reading two or three words in advance, otherwise he would soon hesitate, or, at any rate, read very slowly. And it is quite the same in reading music, though it takes time to acquire the habit of reading in advance, because the sense of music is less definite and less readily grasped than that of language. The only way in which the teacher can help a beginner is by slowly moving a pencil along the line, about a bar in advance of the playing, so as to lead the pupil's eye onward, at the same time giving occasional verbal directions in *very* few words, such as 'change to G major,' 'observe tied notes,' and so forth, by which means the pupil will be taught the kind of thing he has to look out for.

A knowledge of harmony is a great advantage in sight-reading, as in most things musical, but even this will not dispense with the necessity for looking ahead; indeed, if relied on too confidently, it has its dangers, tempting the reader to play harmonic progressions and resolutions as he expects to find them, instead of as they happen to be written.

#### THEORY.

It is difficult to say how much theory is necessary for the pianoforte pupil. In a general sense, no doubt, the more knowledge the better, but, considered particularly, there are two points which seem to stand out as absolutely indispensable. First, the pupil must be taught the construction of the scale and the formation of common chords and chords of the seventh; and secondly, he must learn enough of the principles of modulation to be able to tell in what key he is playing at any part of his piece. As soon as the elementary principles of key-relationship are understood, and the order of appearance of the sharps and

\* Novello and Co., Ltd.



flats—F, C, G, D, A, E, B, and B, E, A, D, G, C, F—has been committed to memory, the pupil is in a position to analyse simple compositions for modulation, and I will try to describe briefly the method which I generally use with my own pupils. I first explain that by the expression 'in the key of so and so' we mean that the composition consists of the notes of a certain scale exclusively, and that if no extra sharp, flat, or natural occurs at all, the piece remains in the same key throughout. The analysis then begins by seeking out the first chromatic sign to be found, and I show that if it is a modulating sharp it occurs on the seventh degree of the new scale, if a flat, on the fourth,\* and if a natural on the seventh or fourth, depending on whether it cancels a flat or a sharp in the scale just quitted. The note situated one semitone above the sharp, or one semitone and two tones below the flat, may then be assumed to be the keynote, and if it is a true modulation, it will be immediately

followed by the chord of the new tonic. If this expected chord does not appear at once it is not an essential change, but merely an accidental, probably an auxiliary note, the nature of which I then take the opportunity to explain. It is also necessary to show that when two or more sharps or flats occur at the same moment, it is the most advanced in the 'order of appearance' which must be taken for investigation. The term *accidental* as applied in the Instruction Books to all sharps, &c., which do not belong to the signature is illogical and misleading, and this fact also must be made clear to the pupil.

By way of proving that the pupil understands his analysis, as also of affording opportunity to point out mistakes, I require him to mark his piece in the manner of the following example, in which the new keys are shown by a capital letter if major, and a small one if minor, while the true accidentals are marked with an asterisk—



It must be admitted that this is but a rough and ready method, and can only apply to simple and direct modulations, but I have always found it useful, and at any rate it serves to make the pupil aware that modulations do take place in most compositions, a fact of which the average pupil is often entirely ignorant.

Many pianoforte students now attend harmony classes, and learn to write from figured basses, and the knowledge they gain should be of great value to them, but I am afraid that for the majority their work only exists upon paper, and has little or no musical meaning—indeed, I frequently meet with quite advanced players who are yet incapable of playing three consecutive chords in correct progression on the keyboard. To remedy this unhappy state of things, all pupils should be made to *play* their harmony exercises through several times (after they have been corrected!) that they may learn through the ear as well as the eye. And, at the least, as a very small step towards a possible future power of extemporising, all pupils should be able to play the prepared authentic cadence in every key.

#### CHOICE OF MUSIC FOR STUDY.

I do not think it would be well to attempt to give in this place anything like a catalogue of teaching pieces, because all good teachers will be familiar with the standard works as a matter

of course, and as for lighter music, of the kind which is in demand for the making of a 'little music in the evening,' there is now such an abundance to be found in the Albums and other collections of all the chief publishers, English and foreign, that the difficulty of selecting suitable pieces is infinitely less than was the case twenty years ago. But I should like to emphasize the importance, in all educational matters, of progressive order, in the advantages of which I firmly believe, and which I myself have carried out in the arrangement of the various books of my collection of 'Progressive Studies,'\* as also in a Pianoforte Tutor† for beginners compiled by me some years ago, in which no single detail of notation—whether rest, dot, tie, &c.—is introduced without the explanation being given at the moment of its introduction.

The composers whose works appear to me the most valuable for teaching purposes are, in the earlier stages, Clementi, Dussek, Bach (there are some quite easy movements to be found in the 'Supplement' to Peters' Edition), Burgmüller, some Kullak, Reinecke, and Kuhlau. The works of the last-named are often particularly useful, as the use of the sign *8va* is generally avoided, the higher notes being written on leger-lines, and thus the pupil is obliged to learn to read notes written in the higher registers, an accomplishment often present to a very limited extent only. For more advanced pupils we have Mozart, Heller

\* The alliteration, Sharp Seventh and Flat Fourth, helps to fix this in the pupil's memory.

\* Novello and Co., Ltd.

† Enoch and Sons.

(almost indispensable for teaching the elements of phrasing), Haydn (often undertaken too early, before the pupil's technique is equal to the execution of the numerous trills and other ornaments), Bach again, easy Mendelssohn and Beethoven, and, farther on, as the general technical progress justifies it, Hummel (extremely valuable, and too often neglected by teachers), Mendelssohn, yet more Bach (probably the Fugues by this time), Schubert, and a few of Moscheles' compositions. Chopin, Schumann, and most of Beethoven should be left until the pupil is able to understand as well as execute them, or he will lose all the pleasure which is experienced by every student who is capable of undertaking them successfully.

Studies, by which I mean for the moment studies of technique only, not of interpretation, occupy an intermediate position between finger-exercises and musical compositions. They are compositions, in the sense that they have a beginning and ending, and conform to the rules of musical grammar, but they are *not* compositions, in so far that they do not aim at expressing any musical thought, their object being simply the furtherance of technique. Studies of this kind should always be chosen with a view to the pupil's improvement in some particular branch of technique, and, as a rule, should follow when the pupil has become fairly capable in that particular branch. Thus, so soon as the scales can be played in moderate *tempo* without difficulty, the teacher should give a series of scale-studies, by which means the pupil learns to apply to actual compositions the work done in technical exercises.

From this point of view, the best studies are those in which one particular progression or figure is reiterated throughout in varied positions, as in the studies of Czerny, Cramer, Mayer, Loeschhorn, &c., and I have no liking for the form generally adopted by Kalkbrenner and others, in which there appears to be a striving after musical effect, together with a too great variety of technical figuration. Of course, these remarks do not apply to studies of phrasing and performance, "*Vortragsstudien*," as the Germans call them, such as those by Heller, Moscheles, Chopin, Liszt, and many others. For our practical purpose these differ in no respect from pieces otherwise designated.

In choosing music for pupils now-a-days the teacher has to take into consideration not only the composer, but the editor. I think there can be no question that the idea, excellent in itself, of training the player in the way he should go by supplying a sufficient number of marks of expression and phrasing has of late been very much overdone, and with by no means satisfactory results. I have seen modern editions of works with which I am perfectly familiar, but which I was yet positively unable to recognise at the first glance! Time-signatures are changed, sometimes a double time-signature is given, such as C 12-8 (the meaning

being that triplets occur in some of the bars), sometimes bar-lines are drawn through each stave separately and then across both (intended to indicate a certain variety in the phrasing), and finally the whole thing is decorated with a mass of curved lines, horizontal lines, dotted lines, abbreviations and initials (generally unintelligible without frequent reference to the preface), to say nothing of weird signs which look like designs for railway signals! And all this even in quite simple music, intended for pupils who have barely passed the elementary stage, and who surely have enough to do if they attend to the comparatively few directions which the composer has deemed sufficient. The result is that this overwhelming mass of instructions defeats its own end, and nothing is attended to.

Moreover, this over-anxiety on the part of editors to instruct the player as to every little detail is often actively mischievous. A long experience of examination in pianoforte playing has taught me more of the results of different methods of teaching than I could possibly have learnt otherwise, and I do not hesitate to say that a rigid insistence on attention to marks and signs on the part of the teacher, and a slavish observance of them on that of the student, dulls the pupil's musical perception, and prevents him from properly cultivating and exercising his judgment. For instance, one of the earliest ideas of the editors, long before the highly variegated editions of to-day came into existence, was to join together the ends of all slurs during the continuance of an unbroken *legato*, and to leave them disconnected at points where a break would be necessary or allowable. At first sight this would appear to be an innocuous and even desirable arrangement, but the result is that pupils accustomed to this method, and unaware that composers, as a rule, did not trouble themselves about such minute details, consider the break at the end of every slur a necessity, and when they play from a copy which has not received the attentions of the editor turn such a phrase as—

Original marking.



into—



Indeed, the careful and conscientious pupil is in such matters as the above often in worse case than the careless, especially if the latter possesses a certain amount of musical sense.

In conclusion, I may perhaps be permitted to add a word of warning against the too prevalent practice of allowing the pupil to learn pieces of a difficulty far in advance of his technical powers. Young and inexperienced teachers are the most frequent sinners

in this respect. Beginners in teaching (I have been a beginner myself, and I know) have just finished their own education at some great School of Music or elsewhere, they have their favourite composers or special compositions, and they are keenly anxious to make their pupils play them like they do themselves! Or they are tempted to seek relief from continually hearing music of a more or less childish standard, and prefer to listen to compositions which interest them, however imperfectly rendered. All this by way of excuse, but that the practice is a mischievous one I have no doubt whatever.

### OCCASIONAL NOTES.

AMONGST the musical visitors to the Birmingham Festival were Professor Julius Butts, of Düsseldorf, and Herr Otto Lessman, Editor of the *Allgemeine Musik-Zeitung* and one of the most distinguished critics in Germany. Professor Butts, who was born in 1851, has, for the past eleven years, been musical director at Düsseldorf, an important post in Germany and one formerly held by Mendelssohn. Music is not, however, his only interest, pictures being a favourite hobby. Moreover, he took an intelligent delight in visiting with a few friends the splendid Free Library of the Birmingham and Midland Institute, appropriately situated in Paradise Street. The fine Shakespeare collection there specially attracted his attention, and, by the courtesy of the Librarian, he was permitted to examine a First Folio and other rare treasures that are carefully preserved in the strong-room of that splendid Institution. The Professor subsequently paid a flying visit to Stratford-on-Avon before returning to Düsseldorf, thus making a pilgrimage which formed an interesting finish to his Festival experiences at Birmingham.

PROFESSOR BUTTS intends, we understand, to perform at Düsseldorf during the coming season a Symphony in G minor, 'quite Mozartean in character,' by John Christian Bach, the manuscript of which is in the possession of Dr. Erich Prieger, of Bonn. The eleventh son of the great Leipzig Cantor, John Christian was known as 'the English Bach,' by reason of his residence in London during the last twenty years of his life, where he ranked as one of the chief musicians of the day. He died in London on New Year's Day, 1782, and is buried in the Roman Catholic portion of Old St. Pancras Churchyard. No stone marks the spot of the interment, and it would be impossible to point to the exact location of his remains. The burial register of the parish of St. Pancras records his name as

JOHN CHRISTIAN BACH.

At some future time we hope to give a few biographical particulars of 'the English Bach.'

HERE is enthusiasm in matters choral in Greater Britain. Lady Mary Lygon, who went out to Australia with her brother, Earl Beauchamp, Governor of New South Wales, has successfully initiated a musical competition in Sydney. In a private letter to Dr. McNaught, Lady Mary writes: 'We had entries in all the twenty-five classes; and one choir (the Grafton Cathedral Choir and Choral Society) came 500 or 600 miles—two days' journey by sea!—to compete in the last two classes.' Advance, Australia, in the great Commonwealth of music.

THE *Yorkshire Post* of the 17th ult. contains, in its 'Music and Art' column the following paragraph from the pen of its erudite musical critic:—

'Answers to correspondents' often furnish excellent material for the imaginative mind; they are in their suggestiveness something like the one-sided conversation heard when a friend is operating on the telephone. Thus, when we find in the October *MUSICAL TIMES* a querist answered thus:—'Taking into consideration all your circumstances, the concertina seems the most promising of the three instruments you name'—we are at once launched upon a sea of conjecture. What were the circumstances, and what could be the instruments that yield priority to the concertina? For our own part, we should take the one to be a desert island, the others the Jew's harp and comb.

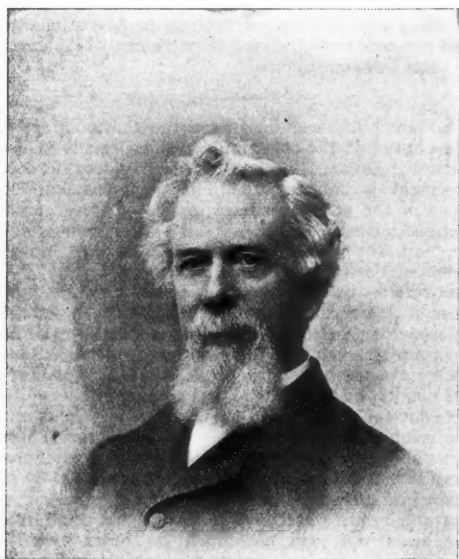
While we are very glad to hear from time to time of the usefulness of the 'Answers to Correspondents' section of this journal, it is an additional source of gratification to find that it furnishes material for some amusing 'copy' in so important a newspaper as the *Yorkshire Post*. Travellers to desert islands will in future know the kind of instruments best suited to those 'circumstances.'

So much has been said upon the shortcomings of the chorus at the recent Festival, especially in Mr. Elgar's 'Dream of Gerontius,' that any further comment is unnecessary. Their achievements in some of the other works, in justice be it recorded, gave better evidence of that high attainment which we naturally expect at Birmingham with all its splendid Festival traditions. But any defects in a first-rate festival choir once more point to the great need of a general levelling-up of choral technique in this country. Richter has done wonders for us in regard to the performance of orchestral music, and we want a number of English Richters up and down the country to galvanise choral singing into new life. The days of the stodgy four-in-a-bar conductor and the mechanical chorus singer are no more. There must be a *spirituality* in the interpretation of choral music—a spirituality that cannot be expressed by so many crotchets and quavers or even dynamic signs, but which must be felt. The music must come from the heart or it will not touch the heart. Choral singing is a glorious heritage of this fair land of ours, and its supremacy must be maintained by a determination to reach the highest ideals of soul-stirring interpretation.

A SPECIAL Thanksgiving Service was announced to be held in St. Paul's Cathedral, on the 27th ult., for the safe return from the war in South Africa of the City Imperial Volunteers. The music selected included Professor Stanford's *Te Deum* in B flat, special Psalms, three hymns—'Praise, my soul, the King of heaven,' 'Now thank we all our God,' and 'All people that on earth do dwell'—in addition to the National Anthem to be sung at the close of the service. Sir George Martin composed a special Antiphon for the occasion. This, which was to be sung before and after the Psalms, is a setting of the words: 'O Lord God, Thou strength of my life: Thou hast covered my head in the day of battle.' It was arranged that the organ should be supplemented by the band of the Royal Military School of Music (Kneller Hall), that Mr. Charles Macpherson, sub-organist of St. Paul's, should officiate at the organ, and Sir George Martin conduct this most memorable service in the Mother Church of the City of London.

THE interesting Sunday Chamber music concerts given at the Passmore Edwards Settlement, Tavistock Place, every fortnight, were resumed on Sunday, the 7th ult. The programme of each concert, which begins at 8.30 p.m., contains at least one masterpiece in the domain of chamber music. The past performances of various well-known executants have been excellent and are sure to be maintained under the régime of Mr. Richard H. Walthew, who is the able musical director of the Institute.

OWING to the lamented death of Dr. Swinnerton Heap, which occurred during the progress of the choral rehearsals for the recent Birmingham Festival, Mr. W. C. Stockley kindly undertook to discharge the duties of chorus-master at the recent meeting. His connection with the Festival in that capacity began in 1858 and continued till that of 1894, when he was



(From a Photograph by Mr. H. Roland White,  
359, Moseley Road, Birmingham.)

*Yours sincerely,  
W. C. Stockley*

succeeded by Dr. Heap. Mr. Stockley, who was born in 1830, has been the recipient of many testimonials of personal regard and in acknowledgment of his long and valued services to the cause of music in Birmingham. We give a photograph of the veteran and genial musician, whose features recall those of Charles Dickens.

THE University of Cambridge has announced its intention of conferring the Honorary Degrees of Doctor of Music upon Mr. Frederic H. Cowen and Mr. Edward Elgar. 'Honour to whom honour is due' is fully exemplified in the action of the University, and the natural sequence is a chorus of congratulation to the two distinguished musicians, in which THE MUSICAL TIMES vociferously takes a part.

DR. HENRY WATSON has followed up the splendid gift of his fine music library to the city of Manchester by an equally generous benefaction to the Royal College of Music (Manchester). This most recent instance of his public-spirited generosity has taken the form of presenting his interesting collection of antique musical instruments to the College—a gift which we are by no means surprised to hear that the Council has gratefully accepted. In sending the information Dr. Watson writes as follows in a private letter, dated October 18, from which we venture to quote a sentence or two:—

'You will see that I have "broken out in a fresh place." I hope the attack won't be serious and that I may soon recover. It must be the time of the year that has something to do with it, for it was exactly twelve months yesterday since I parted with my Library. I am delighted to find that it is being considerably utilised, and it will be more so, no doubt, when it is settled in its permanent home. The Library, however, remains with me at present and will do so until it is catalogued and the books bound. I have just added a nearly complete set of Wagner's operas in full score, and several other very important books. . . . I am thinking of writing a short history of the Manchester Gentlemen's Glee Club (established in 1830), but this must be done in my spare moments.'

Whatever 'the time of the year' may have had to do with Dr. Watson's self-denying generosity, his gift is exceedingly timely, and the Royal College of Music (Manchester) is to be warmly congratulated thereupon. Here is a list of the said 'old and curious musical instruments' presented by Dr. Watson:—

#### ENGLISH.

Viols, Treble and Tenor—Viol da Gamba, six strings, by Barak Norman—Cittern, 18th century—Keyed Cittern—Dancing Master's Kit and Pocket Fiddle—Zither (old)—Bassoon, five keys, c. 1780—Oboe, six keys—Pitch Pipe, c. 1700—Two Panpipes—Pecco Pipe.

#### INDIAN.

Two Turhi (Brass Trumpets)—Pungi (Snake Charmer's Pipe)—Two Bin-Baja (pipes used at weddings)—Small and Large Sitar—Dotara (Guitar)—Vina (the national instrument of India)—Manjeera (Brass Cymbals), three sets—Kangari (Tambourine)—Two Dolah (Tom-Toms)—Dhol (Drums)—Sarangi (Fiddle), two large and one small, with bows—Debrubba—Hindoo Fiddle, made of Tortoiseshell—Tabla (small Drum).

#### CHINESE.

Urheen (Violin and Bow)—San Hsien (Banjo)—Hiuen tchung (large Bell).

#### JAPANESE.

Koto—and a representative set of Japanese instruments now on their way to England.

#### AFRICAN.

Marimba (Zulu Harmonicon)—large and small Igedegbo, &c.

#### PIANOFORTE FAMILY.

Dulcimer—Virginal, 1570—Clavichord (German), 1700—Spinnet (English), 1773—Harpichord (English), 1780—Square Piano (English), 1791.

The collection also includes an Egyptian harp and a nose-flute from the Savage Islands. The use of the last-named instrument in civilised countries rather suggests a pocket-handkerchief *obligato*!

DR. W. G. McNAUGHT has retired from the conductorship of the Bow and Bromley Choir. This appointment he has held with much distinction to himself and benefit to the cause of music in the East End of London for a quarter of a century.



MR. EDWARD ELGAR invited three ladies—teachers of the French, German, and English languages at a school in which he is interested—to the full rehearsal of his 'Dream of Gerontius' at Birmingham. Notwithstanding his injunction that they were *not* to thank him for the privilege, the trio of fair instructresses sent him the following epistle, in form of expression somewhat Tower of Babelish:—

Sept. 28, 1900.

My cher Herr!

We sommes so full de Dankbarkeit und débordante Entzücken und sentons so weak et demütig that la Kraft of une Sprache seems insuffisante auszudrücken our sentiments. Deshalb we unissons unsere powers et versuchen to express en Englisch, French, and Allemand das for que wir feel n'importe quelle Sprache to be insuffisante. Wie can nous beschreiben our accablante Freude and surprise! Wir do pas wissen which nous schätzen most: notre Vergnügen to-morrow, ou die fact, que von all gens Sie thought à uns.

We sommes alle three frères und happy, et danken you de ganz our cœur.

(Signed by the three ladies aforesaid.)

GIUSEPPE VERDI attained the patriarchal age of eighty-seven on the 10th ult. The event not only was an occasion for hearty congratulation, but it more than ever justified his title to that of 'the grand old man of music.' The veteran composer's first visit to England took place fifty-three years ago. He came hither for the production of his opera 'I Masnadieri,' the libretto founded on Schiller's 'The Robbers,' first performed at Her Majesty's Theatre, July 22, 1847. The cast included Jenny Lind and Lablache, and the performance was honoured by the presence of the Queen and the Prince Consort. Verdi, who conducted, had a magnificent reception. Lumley, the *impresario*, made him a liberal offer to conduct Italian opera at Her Majesty's for three years, an offer which Verdi felt strongly inclined to accept, but which was rendered impossible by the existing agreements with his Italian publisher. Had he settled down to the business of an operatic conductor it is possible that 'Rigoletto,' 'Trovatore,' and 'Traviata' might never have been written. Verdi again visited these shores in 1862, and also in 1875, on the latter occasion for the memorable performances of his 'Requiem' at the Royal Albert Hall, when he was received with great enthusiasm. The year of Verdi's birth (1813) is also that of other good men and true who, having served well the art of music, now rest from their labours. Here are their names in the order of the dates of their birth. Curiously enough, they fall alphabetically:—

OTTO JAHN	.. .. .	Died 1869
FRANCESCO LAMPERTI	.. .. .	" 1892
GEORGE ALEXANDER MACFARREN	.. .. .	" 1887
PROSPER PHILIPPE CATHERINE SAINTON	.. .. .	" 1890
HENRY SMART	.. .. .	" 1879
WILHELM RICHARD WAGNER	.. .. .	" 1883

PROFESSOR KARL KLINDWORTH celebrated his seventieth birthday on September 25, too late for notice in our October issue. But although this note of congratulation to the veteran musician on so interesting an event comes somewhat 'after the beat,' it may be credited with a good *sforzando* to emphasise its sincerity. The distinguished pianist and teacher of the pianoforte, the friend of Wagner, the editor of Chopin and other classical composers for the household instrument, has friends not a few in England who wish him all happiness in the eventide of his long and useful life.

MR. CHARLES WILLIAM PERKINS, organist to the Corporation of Birmingham and of the Musical Festivals, is a native of that city, having been born there on October 4, 1855. He studied the organ under Mr. Andrew Deakin and pianoforte and composition under the late Dr. Swinnerton Heap. After holding the appointment of organist at Wretham Road Church, Handsworth, till 1884, Mr. Perkins came to London as assistant to Sir Frederick Bridge at Westminster Abbey. During his residence in London he held successively the organistships of Immanuel Church, Streatham Common, and St. Michael's Church, Paddington; and he owes much to the kind advice and guidance of Sir John Stainer during the last years of the latter's organistship of St. Paul's. In June, 1888, he was elected organist of the Birmingham Town Hall, a post which he worthily holds in addition



(From a Photograph by  
Mr. J. A. Draycott, Birmingham.)

*Charles William Perkins*

to that of the Musical Festivals. It is no wonder that the services of Mr. Perkins are in great request for recitals at organ inaugurations. In THE MUSICAL TIMES of May last (p. 315) we gave some particulars of his weekly performances in the Town Hall of Birmingham. Mr. Perkins is the right man in the right place, which happens to be his native place.

SIR FREDERICK BRIDGE took the following as the subjects of his Gresham Lectures, delivered on the 23rd, 24th, 25th, and 26th ult.:—

Lawes's 'Comus' music and songs.  
Orchestral study (IV.)—The Flute.  
Orchestral study (V.)—The Cor Anglais.  
Purcell and the Italians.

MR. E. SILAS writes as follows, under date 'October 12, 1900':—

Would you kindly correct the answer to 'Exon' in your next issue as the one in the last number is not quite correct. I have written an *Adagio* in E, for eight concertinas; a *Quintet* in D, for concertina, violin, viola, violoncello, and pianoforte; a *Quartet* in B flat, for concertina, viola, violoncello, and pianoforte; four *Trios*, for concertina, viola, and pianoforte; three *Trios*, for concertina, violoncello, and pianoforte; two *Sonatas*, for concertina and pianoforte; besides a great number of pieces for concertina and pianoforte. The *Trios* for concertina, *violin*, and pianoforte, mentioned in the reply to 'Exon,' have not been written by me.

While we gladly insert the authoritative information kindly supplied by Mr. Silas, we may add that we supplied the answer to our correspondent's question from a source which we considered trustworthy.

MR. FREDERIC H. COWEN will be entertained at dinner by the Glasgow Society of Musicians on the 30th inst. We understand that his 'Idyllic' Symphony (No. 6, in E) is to be performed during the coming season by the Liverpool Philharmonic Society, at Glasgow, Edinburgh, and Bournemouth, and that it will also find a place in the scheme of the Philharmonic Society's concerts in London.

THE 'Agamemnon of Æschylus,' in the original Greek, is announced to be performed, in the New Theatre, Cambridge, on the 16th, 17th, 19th, 20th, and 21st. The incidental music for the play has been specially composed by Sir Hubert Parry.

ADDITIONAL patronymics of English musicians duly foreignised:—

H. Schlüsselklang.  
Le François.  
F. Listigschinken Wälder.  
P. Chevreuil.  
Heinrich Holz.  
Edoardo Tedesco.  
Herr Alangrau.  
Erneste Gué.

A CONTRIBUTOR, during a recent visit to a friend in Leicestershire who is a composer and a follower of the Quorn, suggested to his host that he should compose a 'Hunting' symphony, of which the first subject should be given out by the *Quorno Inglese*! He is no longer a guest.

THE following fugitive lines were recently picked up in the neighbourhood of Queen's Hall:

There was a young man of Portugal  
Who played very well on the bugle.  
He blew, and he blew,  
And he tried all he knew,  
But he could not play works that were fugal!

MR. ARTHUR PAYNE, leader of the Queen's Hall Orchestra, has been appointed music director of the Llandudno Pier Concerts.

THOMAS ATTWOOD will form the subject of the biographical sketch in our December issue. In addition to a special portrait, reproduced for the first time, of Mozart's only English pupil, the article will contain some fresh information concerning the old musician from family papers. Of special interest will be some facsimiles of the theoretical exercises worked by Attwood while studying under Mozart, with the master's comments thereupon. These will be reproduced from the originals in the possession of Sir Frederick Bridge and by his kind permission. Somewhat of a sequel to the above-mentioned proposal will be an illustrated article, entitled 'The sisters of two great composers'—(1) Nannerl Mozart and (2) Fanny Mendelssohn. We may take this opportunity to announce a new departure in regard to our Foreign News. Two distinguished writers on music in Berlin and Vienna—Herr Otto Lessmann, editor of the *Allgemeine Musik-Zeitung*, of the former city, and an eminent critic residing in the city of Beethoven and Schubert—have kindly consented to furnish our readers, month by month, with letters giving a *resumé* of the musical doings in their respective centres. Mr. H. E. Krehbiel, the well-known musical critic of New York, has resumed his letters in the present issue, and will continue to do so during the season. In the December issue we may have something to say concerning prospective intentions for the first year of the New Century.

## THE BIRMINGHAM MUSICAL FESTIVAL.

(BY OUR SPECIAL CORRESPONDENTS.)

THE thirty-ninth great music-meeting in the Midland capital has come and gone, leaving its lights and shadows behind. Inaugurated in 1768, the Festival has been held triennially since 1834. In that year the Town Hall, then newly erected, was used for the first time. This noble building was due to the enthusiastic enterprise of the late Mr. Joseph Moore (1766-1851), whose name should be kept in reverent remembrance as being the father of the Festivals in their present world-wide importance. It was Mr. Moore who induced Mendelssohn to conduct his own works at the Festivals of 1837 and 1840; moreover, it was at his instigation that 'Elijah' was produced at Birmingham, under the composer's direction, on August 26, 1846—a red-letter day in the history of their Festivals of which Birmingham folk are not a little proud.

October 2, 3, 4, and 5 were the days on which the recent Festival was held, under the conductorship of Dr. Hans Richter, who has held the post since 1885. The band consisted of 123 performers, of whom 87 were 'strings.' The chorus totalled 351 voices, distributed thus:

SOPRANOS.	CONTRALTOS.	TENORS.	BASSES.
107	80	76	88

EXIT MALE ALTOS!

For the first time in the history of the Festival there were no male altos in the chorus. In Mendelssohn's time (1846) the alto part was sung entirely by men—'bearded altos,' as he called them. Since the meeting of 1867 there has been a steady decrease in the number of these gentlemen altos. They dwindled down to nine at the last Festival, and now they have disappeared altogether. It may not be without interest to mention that the employment of lady singers in the alto section of the Festival chorus was due to Costa, who first introduced them at the Festival of 1849—the occasion of his initial conductorship—in the proportion of 17 of the fair sex to 59 of the hirsute-adorned species. In 1846 (the

'Elijah' from very p  
After the Festival with M except of 1866 work r format vocalis solos: Crossed Mr. Ar quarter entire hall w being, especia furnish deeply a gener A pr ultra-fr the pr tion w musica Macon. Festiva such ri music the Lo remark the art and so absurd mistak instead were ro thoroug  
The ance wa  
Overture Psalm (F  
Orchest (F  
Written  
Sympho Songs fr I  
Overture Ballade  
Overture  
The n does not for gran with al conduct more M had be could t

'Elijah' year) 62 of the 271 chorus singers went down from London, now the choir is entirely local, and very properly so, in its constitution.

#### 'ELIJAH' AND ITS PANEGRIC.

After the National Anthem (Costa's arrangement), the Festival began on Tuesday morning (the 2nd ult.) with Mendelssohn's 'Elijah,' which oratorio, with the exception of its production in 1846 and the Festival of 1864, has always opened this feast of music. The work received, on the whole, a very satisfactory performance. It is sufficient to name the principal vocalists to record that full justice was done to the solos: Madame Albani, Miss Esther Palliser, Miss Ada Crossley, Miss Clara Butt, Mr. Edward Lloyd, and Mr. Andrew Black. For the first time the double quartet ('For He shall give His angels') was sung entirely by principals engaged for the Festival. The hall was crowded in every part, standing places being sold easily at a guinea each. The *coup d'œil*, especially during a gleam of brilliant sunshine, furnished a striking feature in an event which was deeply impressive—no less in its associations than in a general all-round excellence of interpretation.

A protest must, however, be made against the ultra-fulsome panegyric of the oratorio printed in the programme book. This unnecessary laudation was, we believe, written by a late distinguished musical critic at the request of the late Mr. J. Oliver Mason, who had much to do with engineering former Festivals. It first appeared in 1858 and contains such ridiculous expressions as 'There is nothing in music more impressive than this hymn' ('For He, the Lord our God'), and 'This is one of the most remarkable examples of vocal part-writing of which the art can boast' ('For He shall give His angels'), and so on *ad nauseam*. Is it not time that such absurd puffery should be suppressed? The old mistakes (in two places) of printing 'Ecclesiastes' instead of 'Ecclesiasticus,' in the scriptural references, were repeated in this word-book, which needs to be thoroughly revised before another Festival.

#### SIR HUBERT PARRY AND OTHERS.

The programme of the Tuesday evening performance was as follows:—

##### PART I.

Overture—'Genoveva' .. .. . Schumann.  
Psalm (12 parts)—'De Profundis' .. .. . Sir Hubert Parry.  
(Conducted by the Composer.)  
Soloist—Miss EVANGELINE FLORENCE.

##### PART II.

Orchestral Song—'The Soldier's Tent' .. .. . Sir Hubert Parry.  
(From 'The Bard of Dimbovitz,' by Carmen Sylva.)  
(Written specially for this Festival and conducted by the Composer.)  
MR. PLUNKET GREENE.

Symphony in C ('Jupiter') .. .. . Mozart.  
Songs from the Cycle—'Sea Pictures' .. .. . Edward Elgar.  
I. Sea-slugger Song. IV. Where corals lie.  
II. In Haven. V. The Swimmer.  
(Conducted by the Composer.)  
Miss CLARA BUTT.

Overture—'Romeo and Juliet' .. .. . Tchaikowsky.  
Ballade—'Die Vätergruft' (Umland) .. .. . Peter Cornelius.  
MR. PLUNKET GREENE AND CHORUS.

Overture—'Tannhäuser' .. .. . Wagner.

The manner of the performance of this programme does not call for detailed remark. It may be taken for granted that the orchestral numbers were played with all possible excellence under Dr. Richter's conductorship. The 'Jupiter' would have sounded more Mozartean if only half the strings in the band had been employed, though no such limitations could be thought of in connection with the

'Tannhäuser' overture—that 'old chestnut,' as a distinguished composer called it—which was played with all possible fire and crispness. Tchaikowsky's overture, in spite of its cleverness, gave one the impression of being rather more cymbalical than symbolical. Sir Hubert Parry's fine setting of the 'De Profundis' (soloist, Miss Evangeline Florence) was not adequately rendered by the choir. The division into '12 parts' and the Latin words doubtless militated against a proper interpretation of music that needs to be thoroughly mastered before full justice can be done to it. Miss Clara Butt repeated her former successes in her inimitable interpretation of Mr. Elgar's delightful 'Sea Pictures,' especially in the charming lyric (the words by Mrs. Elgar), entitled 'In Haven' (Capri), a song which is worthy of Schubert at his best. Mr. Plunket Greene gave quite a sepulchral touch to his singing of the solo in 'Die Vätergruft' of Peter Cornelius, and the 'Spirit voices' of the chorus (unaccompanied) again proved the effectiveness of this graphic setting of Uhland's words. The 'orchestral song'—what is an 'orchestral song'?—by Sir Hubert Parry, one of the two novelties of the Festival, was also well sung by his son-in-law, Mr. Plunket Greene, for whom it was written. Perhaps its most effective portion, on a first hearing, was the orchestral prelude illustrating the words (sung):—

*Across the mountain the mist hath drawn  
A covering of bridal white;  
The plains afar make lament, and mourn  
That the flutt'ring veil of the mist-wreaths born  
Hath hidden the mountains from sight.*

#### 'THE DREAM OF GERONTIUS.'

The production of Mr. Edward Elgar's 'Dream of Gerontius' at the Wednesday morning performance was the great event of the Festival and the feature which will be the best remembered. Unfortunately the memories will not all be as pleasant as they should be, owing to the shortcomings of the chorus. But I do not wish to do more than mention them—particularly as the whole question is discussed elsewhere. One point, however, seems to call for consideration in this place. The defects alluded to may have been due to specific accidental causes. But even granting that it was so, the fact that such accidents are possible in our best regulated Festival is a serious one. My own feeling was, however, that it was no accident; that the indifferent singing was due to the nature of the choral writing. Not that it was exceptionally difficult, but the difficulties were of a kind to which choralists are not yet accustomed.

'The Dream of Gerontius' is a work of great originality, beauty, and power; and, above all, of the completest sincerity. It is not desirable, of course, to introduce theological notions into the discussion of a composition; but it is necessary to refer to the fact that no one but a Catholic could approach Cardinal Newman's poem in the right spirit. Moreover, there are many—even Catholics—to whom the insistence on what may be called the physical aspects of the Last Judgment in the poem is extremely distasteful. This may or may not be heterodox theology and inferior literature, but there is no doubt that these very features are what give a composer his best opportunities—more particularly a composer of Mr. Elgar's temperament. He makes *Gerontius* a man of every-day weakness and, we must suppose, sinfulness. This conception conditions the whole work; and his utterances on earth can by this means be brought into sharp contact with the ecstasies of his soul in Heaven, and thus a great deal

is gained for the total artistic effect. In his treatment of the choruses Mr. Elgar is frankly dramatic, especially in the chorus of the dispossessed Demons. The chorus of praise and thanksgiving, 'Praise to the Holiest,' is perhaps the most elaborate choral movement Mr. Elgar has written and its working up to a musical and emotional climax is nobly conceived and carried out with mastery. But, to judge from one performance, it is not the most successful number in the work. The most beautiful numbers are the spiritually exalted Prelude, which ought soon to find its way into all our concert-rooms; the exquisite air of the *Guardian Angel*, 'My work is done'—the gem of the whole—and the scene with *Gerontius* which succeeds it. The orchestral interlude which depicts the wafting of the Soul though space is also of rare and tranquil beauty, while *Gerontius's* last words on earth, 'Sanctus, fortis,' are very striking.

In all respects I am disposed to consider 'Gerontius' an advance on Mr. Elgar's earlier works. His use of Leitmotives is subtler and more suggestive; his orchestration, while as beautiful and skilful as ever, suffers less from the over-elaboration which sometimes obscured his main drift; his writing for the solo voices is immeasurably more grateful, without, however, any hint of concession to mere facility or banality; and of the choral writing I have already spoken. But the chief merit of all is the 'atmosphere' which the work creates. The boldness with which Mr. Elgar has throughout shaken himself free from all conventionality is most admirable, since it is the outcome of conviction—not of a desperate desire to be different from other people at all costs.

In regard to the performance, Mr. Edward Lloyd—whose last Festival 'creation' this was—sang the music of *Gerontius* very finely, though a little more dramatic intensity might not have been amiss here and there; Miss Marie Brema's singing of the music of the *Angel* was superb in its grasp of the true meaning of the music and the poem, and Mr. Plunket Greene sang the music of the *Priest* and of the *Angel of the Agony* with all his usual earnestness. The orchestra had a hard task, and discharged it most ably, under Dr. Richter, for Mr. Elgar had decided not to conduct his own work, but to entrust it to the conductor in chief of the Festival. 'The Dream of Gerontius' is a work which requires to be known; but still it impresses deeply at a first hearing, as was shown by its enthusiastic reception on this its first performance.

Schubert's so-called 'Unfinished' Symphony opened the second part of the morning's performance. It is hardly necessary to say that the beautiful work received a very finished rendering by the orchestra, under Dr. Richter's skilful guidance. A selection from 'Israel in Egypt,' somewhat perfunctorily performed, followed. The soloists were Miss Esther Palliser, Miss Marie Brema, Mr. William Green, Mr. Andrew Black, and Mr. Plunket Greene—the two last-named vocalists duetting, somewhat frolicsomeness, 'The Lord is a man of war.' A special word of praise should be meted out to the rising and conscientious young tenor, Mr. William Green, for his singing of 'The enemy said.'

#### THE TRIUMPHS OF HIAWATHA!

The attendance at the Festival reached its high-water mark at the performance of 'Hiawatha' by clever young Coleridge-Taylor. In regard to the wave of its popularity, the tide remains at the flood, and in all probability the cantata will leave its footprints on the sands of time. The human element in the trilogy is a very strong factor in sustaining its interest. When to this can be added music that is grateful to

sing, is melodiously attractive and understandable to the man in the street, then a long march along the road that leads to success is accomplished. As a distinguished composer remarked to me during the interval, 'The music goes to your heart,' and there were moments during the 'Death of Minnehaha' section when one could not help experiencing that throat lumpiness which is an indication of the moving power of music over the emotions. It is no wonder that the work has taken such a high position in so short a time; in fact, it would not be very difficult to compile a list of choral societies that are now going to perform this 'Hiawatha' music during the coming season. All this must be very gratifying to Mr. Coleridge-Taylor, no less than the hearty reception he met with at the close of the Birmingham performance. In regard to the interpretation, the choir sang their tuneful strains remarkably well and the soloists—Madame Albani, Mr. Edward Lloyd, and Mr. Andrew Black—fully sustained their reputations. Dr. Richter, who conducted at the composer's request, took some of the choral movements too slowly, with some loss to the vivacious rhythmic-charged music; but the whole performance proved to be a very enjoyable feature in the music-making of a memorable day.

Much has been said as to the advantages of an experienced conductor over the composer in piloting a new work. But is it an unmixed advantage? Are not the few inefficiencies—should they be in evidence—of the inexperienced conductor-composer preferable to the expertness of the eminent orchestral-chief, who may not be in full sympathy with the music placed in his charge? One thing is certain, if the composer himself conduct, one would naturally expect, and would probably experience, a truer spiritual interpretation, which, if less technically excellent, would have compensating advantages over the other conditions.

#### THE 'ST. MATTHEW' PASSION.

Thursday morning brought with it Bach's 'St. Matthew' Passion and a reminiscence of 'Elijah' in an abundance of rain. The proper environment for the great Cantor's wonderful tone-picture is undoubtedly the church and not the concert-room; but, under the circumstances, no fault could be found with the managers of the Festival for selecting so worthy an art creation for performance at their Festival. It may not be generally known that the earliest performance in this country of any portion of the 'St. Matthew' Passion took place in this very Town Hall of Birmingham, at the Festival of 1837. The selection performed on that occasion (September 22, 1837)—the duet and chorus, 'My Saviour Jesus now is taken'—was due to Mendelssohn, who conducted his 'St. Paul' and played Bach's Organ Prelude and Fugue at that Festival. Tradition says that the performance was vile! A sapient local critic sitting in judgment on the Festival doings delivered himself thus: 'The duet from Bach's *Passion* is a laboured production, unvocal and unfit for the words; and the singers evidently felt it so. Poor scribe! we feel for you. To return to the present performance. The interpretation was unfortunately very unequal. While the chorus sang the chorales (unaccompanied) with fine tone and refinement, they failed to fathom the hidden depths of Bach's devotional strains, and, as on the previous day, their intonation was not always faultless. A number of chorister boys, selected from various church choirs in the city, were retained to sing the chorales in the first part; but as these young gentlemen took it into their heads to sing sharp,



the effect was not altogether pleasant to one's auditory nerves. Some unfortunate discrepancies, which must have been due to insufficient rehearsal, were painfully evident in the matter of rendering those ornaments which are so characteristic a feature of Bach's music—the solo vocalist making the appoggiaturas long and the flautist making them short, when both voice and instrument should have been exactly together! Mr. C. W. Perkins, who, unlike a good many organists, is also an artist, exercised commendable restraint in the use of the organ; and thus it was that the *fortissimo* entry of the great instrument, over which Mr. Perkins so ably presides, on the F sharp major chord in the mighty 'lightning and thunder' chorus proved to be in the highest degree effective and legitimate in its thrillingness. Mr. A. J. Cotton, the excellent choral accompanist to the Festival, was at the pianoforte for the recitatives.

#### THE ENGLISH TEXT OF THE PASSION MUSIC.

Special mention must be made of the English text used on this occasion—that made by the late Dr. Troutbeck. This version has the supreme advantage of retaining the notes exactly as Bach wrote them, more especially in the recitatives. The translator of the earlier English text altered the notes to fit her translation, whereas Dr. Troutbeck most carefully constructed his version in order that Bach's notation should be religiously preserved. Unfortunately, Mr. Edward Lloyd sang from the earlier edition, with the result that not only were there considerable variants with Bach's original setting of the recitatives, but the tenor soloist's utterances disagreed with the words printed in the programme book. The other principals, in addition to Mr. Lloyd, were Miss Esther Palliser, Miss Ada Crossley, Mr. William Green, Mr. Andrew Black, Mr. Plunket Greene, and Mr. Bispham.

It was exceedingly fitting that Mr. Edward Lloyd should take his farewell of the Birmingham Musical Festival in Bach's "St. Matthew" Passion. It was in this noble work that Mr. Lloyd first made his mark as an oratorio singer of the first rank, nearly thirty years ago, at the Gloucester Festival of 1871, conducted by the late Dr. S. S. Wesley. A special call for the distinguished tenor at the close of the performance was as fully justified as it was richly deserved.

Dvorák's 'Spectre's Bride,' specially composed for the Festival of 1885, formed the main feature of the evening concert. In this connection it may not be without interest to recall the verdict of Professor Prout upon the work, which he recorded in the columns of the *Athenæum* immediately after its production, fifteen years ago. 'Of the music it is quite impossible in words to convey any adequate idea. Whatever we may say will appear weak to those who have heard the work, and exaggerated to those who have not. . . . That he [Dvorák] has been able throughout a cantata lasting more than an hour and a half in performance to keep the attention of the audience at the highest stretch, without inducing the slightest feeling of weariness or monotony, is an achievement of which he may well feel proud.' To return to the present Festival, Dvorák's dramatic and picturesquely orchestrated work was performed with much verve and enthusiasm by both band and choir, and the solo portions were in the safe keeping of Madame Albani (who was in splendid voice), Mr. Ben Davies, and Mr. Bispham. The remainder of the programme consisted of Berlioz's 'King Lear' overture and the final scene from 'Götterdämmerung' (superbly sung by that consummate artist, Miss Marie Brema).

Glazounow's richly scored and melodious Sixth Symphony—how charmingly beautiful its variations and Intermezzo sections—brought the concert to a triumphant termination.

#### BRAHMS, BYRD, AND BEETHOVEN.

If there is any charm in variety it was furnished by the bill of fare for the Friday morning's performance, the last day of the Festival. First we had the ever-welcome 'German Requiem' of Brahms. Every rehearsing of this masterpiece confirms one's impressions that the master has therein reached the heights of sublimity and fathomed the depths of devotional expression in music. The chorus did their work well, and the beautiful orchestration, which is so marked a feature of the Requiem, was well revealed under Dr. Richter's careful conductorship. The soloists were Miss Evangeline Florence and Mr. Bispham. 'Twas a far cry from Johannes Brahms to our own William Byrd, who was born some three hundred years earlier. Byrd was represented on this occasion by a selection—Credo, Sanctus, Benedictus, and Agnus Dei—from his Mass for five voices. The archaic nature of this old-world music fell strangely upon the ear after the modern harmonies and current tonality of the previous days, and, moreover, the unecclesiastical surroundings were against a proper appreciation of the antiquated music. Its revival was most interesting, and thanks are due to Mr. W. Barclay Squire and Mr. R. R. Terry for furnishing the excellent edition from which the work was performed. The soloists in the Mass were the same as in Brahms's Requiem, with the addition of Miss Ada Crossley, Mr. Ben Davies, and Mr. William Green. Nothing could be greater than the contrast between the sixteenth century composition of Mr. Byrd and the 'Parsifal' Vorspiel which followed, and which, with Beethoven's refreshing Seventh Symphony, was played, as of old, with all due effect by Dr. Richter's orchestra.

The meeting was brought to a fitting conclusion by a performance of Handel's 'Messiah,' without which no English Festival would seem complete. There was a first-rate cast of soloists in Madame Albani, Miss Clara Butt, Mr. Ben Davies (who specially distinguished himself in the Passion music), and Mr. Andrew Black, who deserves to be highly commended for the attention he gives to the pronunciation of his words—an all-important feature of vocal art that is far too much neglected, not only by soloists, but by chorus singers. Dr. Richter unfortunately took several of the numbers too slowly—this was especially noticeable in 'And with His stripes,' which the singers could not phrase properly at so leisurely a rate of speed.

#### CHORAL MATTERS.

In a general retrospect of the Festival doings the gloomy character of the scheme was noticeable, so many of the works being associated with death or of a non-festal nature. Greater relief from this sad element would have been welcome. Dr. Richter conducted the instrumental and Wagnerian selections with all the skill and greatness that have made him unapproachable as a conductor of orchestral music.

But more than this is surely required at an English Festival where choral music holds a pre-eminent place. There is something wrong in a system which allows a foreign conductor to take up the reins from an English-speaking chorus-master at the eleventh hour, and which recalls the old adage of swapping horses while crossing the stream. Moreover, there are certain deep-rooted traditions connected with our oratorio singing which Dr. Richter, with all his masterfulness, cannot be

expected to grasp. The managers of this and other Festivals will doubtless take it into their serious consideration whether, in the case of a non-native conductor-in-chief, some, at least, of the choral works should not be conducted by the chorus-master, who, apart from the consideration of language, has the advantage of being more in touch with his choir and its *personnel*.

The attendances and receipts, shown by the following comparative table, were most satisfactory, and it is expected that a sum of about £5,000 will be available for the treasury of the General Hospital.

#### AGGREGATE RETURN.

Attendance.		Receipts, Donations, &c.	
1900.	1897.	1900.	1897.
Total (four days) . . . 13,218	12,392	£14,670 17 2	£13,722 9 11
Attendance increase, 8.26.		Receipts increase, £948 7 3	

In conclusion, full acknowledgment must be made of the unfailing courtesy of the Lord Mayor of Birmingham (Alderman C. G. Beale), Councillor G. H. Johnstone (Chairman of the Orchestral Committee), and the Stewards in carrying out the seating arrangements of the large audiences assembled day by day.

#### POSTSCRIPT.

Dr. Richter conducted the selection from 'Israel in Egypt' from a vocal score. We understand that the great conductor did not see the full score of Mr. Elgar's 'Dream of Gerontius' till the evening before he conducted its first orchestral rehearsal at Queen's Hall. This full score contains, at the end, the signatures of every member of the Festival band. The title-page, in addition to several interesting signatures, bears the following characteristic inscription in the handwriting of the Festival conductor:—

Let drop the chorus,  
Let drop everybody;  
But let *not* drop the wings of your original genius.

HANS RICHTER.

As some wrong impressions have been formed in regard to the tardy appearance of Mr. Elgar to acknowledge the plaudits of the audience after the performance of his 'Dream of Gerontius,' it may not be without interest to state the actual facts of the case. Previous to the performance Mr. Elgar was informed, and the statement was printed in the programme-book, that 'no applause would be allowed at the morning performances.' Therefore, the composer seated himself far back in the end gallery to hear the performance of his new work. When he discovered that he was 'wanted'—though not by the constabulary—he found himself hopelessly thwarted in making his way to the orchestra. In spite of many beckonings by Dr. Richter, Mr. Elgar's progress up the stairs was barred by the broad back of a burly Birminghamite who was applauding vigorously. Mr. Elgar modestly said: 'Will you kindly allow me to pass?' 'Now, just wait a minute or two,' replied the applauder, 'we want Elgar up and mean to have him!' At last the composer made bold to say: 'I think it would really expedite the matter if you will allow me to go on the orchestra,' which he then did, and Mr. Elgar made his acknowledgment of the applause of the audience.

The fine appearance of the Birmingham police attracted general attention, especially the mounted members of the force, who charged along the streets calling up carriages with all the dash of the Light Brigade! How different the conditions of present-day preservation of law and order compared with those

of a hundred years ago. It is recorded [at the Festival of 1799] that, for the special benefit of the light-fingered gentry, who were so troublesome in 1796, the task of preserving order was entrusted to the 'Loyal Birmingham Association of Infantry,' who, notwithstanding very bad weather, manfully remained at their posts from morning until after midnight, 'and effectually preserved order, and protected the pockets of those of his Majesty's subjects who came to attend the Festival.'

Two veterans present at the Festival deserve 'honourable mention' for long service. Mr. Thomas Harrison, a worthy citizen of Birmingham, and one of the noble army of courteous stewards, has attended every Festival since 1846. May that just passed be by no means his last appearance at the great music-making in Hardwareopolis. Equally veteranish is Mr. William Pountney, who has been a chorus singer at every Festival (except that of 1849, when he was absent from Birmingham) since 1846. He is not only the *doyen* of the chorus, but at the recent meeting sang amongst the basses with a hearty enthusiasm worthy of all emulation. He by no means owed his place in the Festival chorus of 1900 by reason of his long service, but passed the examination with honours, singing a scale from low D to high F sharp—two octaves and a third! Bravo! William Pountney!

Portraits of Mr. W. C. Stockley and Mr. C. W. Perkins, chorus-master and organist respectively of the Festival, will be found in another column.

#### A NEW ENGLISH COMPOSER.

DR. H. WALFORD DAVIES is not unknown to our readers. Since his student days at the Royal College of Music this journal has frequently, and in no uncertain manner, drawn attention to his creative gifts whenever one of his works has been produced. As long ago as December, 1896, we referred to his second Violin Sonata, in D minor—then played for the first time in public, from manuscript—as 'showing noble endeavour in every bar, and the "lion's claw" of something very like genius in its finest moments.' This remark may well be applied to a number of his compositions which have just been published and which we are about to discuss, for they do not contain one bar that falls below the highest standard which an artist, taking his art most seriously, could set himself, while there are passages which seem to flash the precious light of inspiration upon us. We have studied the works carefully, but no re-reading can convince us that our first strong impression was too favourable. On the contrary, Dr. Davies's music is not only never written *ad captandum*, but greater familiarity with its secrets breeds but greater love and admiration for it. The more elaborate and serious efforts show the composer's creative gifts at their best: the higher his aims, the nobler the results. This is as it should be, and it is well. It causes us to look upon Dr. Davies more than ever as a composer with whom the nearest future of English music will have to reckon. He has not rushed into print with unripe, ill-digested works. Some of them have been in existence for several years. They must have been put aside time after time for reconsideration and revision. The result is a batch of the sanest, wholesomest, and, what is more to this point, most beautiful compositions it has been our good fortune to see for a long time. The workmanship appears perfect. Padding there is none.

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Every note seems in its right place, and there are neither too few nor too many. The critic does not question the *raison d'être* of this phrase or the advisability of that passage. Everything occurs as of a logical necessity. This does not mean that the music is not often full of delightful surprises. But when it has become familiar, no other way than the composer's suggests itself as possible. This is his triumph, the result of a strong intellectuality, of masterly workmanship, of a well applied capacity for taking immense pains. A young heart from which flow warmth and enthusiasm is ruled and kept in check by a cool head. The consequences are a rare conciseness, and an utter absence of 'passion,' as the term is understood in these days. There is no ranting, no hair-tearing or heart-twisting in Dr. Davies's music. Those to whom Tschaikowsky's 'Pathetic' Symphony represents the summit of all musical art will be disappointed that our young friend has not been influenced in the least by the fashionable pessimism and sensuousness *à la Russe*. For this we give him heartfelt thanks. But those who value the sanity and dignity, the serenity and nobility of Brahms's art—and there are more such than are dreamt of in our concert-givers' philosophy—will consider Dr. Davies's two violin and pianoforte sonatas, the scena 'Prospice,' and the anthem 'God created man,' treasures of no common kind.

And this brings us to the point where our readers will ask: 'How about your composer's originality?' Some people prize 'originality' above everything else. 'So new, so characteristic,' they will say, and feel happy even with the wildest, ugliest effusions. We would be on the side of the angels and confess that originality has no charm for us if it be not accompanied by beauty. On the other hand, we can see beauty in music even if it does occasionally reflect the influence of another, stronger individuality than the composer's. There are not a few works amongst the world's recognised masterpieces, and quite a large number of the great masters' early efforts which do in places shine thus with reflected light. When the sun has set, we gladly welcome the moon's soft splendour. Dr. Davies's music is influenced by Brahms, but only in the general way in which the youthful Brahms was influenced by Beethoven. To him Brahms represents the latest and farthest development in Chamber music; he builds on the strong and broad foundations securely laid by the great masters, and broadened and strengthened by the latest of their glorious line. We can dismiss this question and leave to the reminiscence hunters their favourite task of discovering what may perchance 'remind them of something.' Our young composer has sufficient individuality and strength to produce masterly works—masterly, that is, in technique and invention. Let us look at them a little more closely.

The first sonata, in E minor (Op. 5), is a remarkably concise yet beautifully finished work. It presents an unusual feature in that the *Finale* consists of an *Adagio espressivo* of only thirty-four bars, mostly *pp*, occupying one page of score. This does not look as if the composer cared much about applause. The short first movement (in which the exposition is not repeated) is built on the following suave themes:—

## FIRST SUBJECT.

Allegro tranquillo.

Pfte. in octaves.



## SECOND SUBJECT.

Pfte.

mp e molto espress.



Their gentle beauty indicates the happy, contented feeling of the whole. This is music to soothe and charm, rather than astonish and excite. Rarely only does it rise to a *forte*, and only once, for four bars, to a *fortissimo*. But its refined sentiment and unaffected simplicity leave a wholly pleasant impression behind. Very different in character is the subsequent *Presto*. Full of bustling energy and vigorous life, the music rushes along over numberless busy semiquavers with delightful abandon. We must quote the opening subject (violin part only) and its very rhythmical and tuneful counterpart, which is assigned to the pianoforte.

Presto ♩ = 160.



A most excellent *Scherzo* this, which should suffice to make the success of the sonata. The *Finale*, already referred to, is a pathetic Song, dying away, after a momentary outburst of deep feeling, with a few gentle sighs.

The second sonata, in D minor (Op. 7), announces in its opening subject—

Allegro energico.



that we have before us a work of different calibre from its companion in E minor. If the latter could be called Dr. Davies's idyllic sonata, then we might call this 'Appassionata' or 'Eroica.' In

subject-matter, workmanship, style, scope, and effect it challenges comparison with the best sonatas of recent years, and we hail it, as we did in 1896, an admirable work, and a real honour to English art. Strength and dignity are its chief characteristics. They are well exemplified in the above first subject, in this second part thereof—



and in the opening phrase of the second section proper—



These subjects and the gentler second subject, *tranquillo e legato*, are treated with rare amplitude, yet without once degenerating into mere loquaciousness. The interest of the movement grows as it proceeds, and a bold, powerful, and impressive *Coda*, in which most effective use is made of the rhythmic peculiarity of the first subject, crowns this noble and virile piece. Noteworthy features are the brevity of the orthodox development section and the entire omission of the return of the first subject. The themes are so treated in the course of the exposition and recapitulation that this departure from rule only becomes evident when the construction of the movement is subjected to careful analysis.

The second movement, in Aria form, is a delightful *Allegretto semplice* of such haunting tunefulness and rhythmical charm that it will be welcomed by all sorts and conditions of listeners. We can only quote a few bars of the melody—



The slow movement is entitled 'A Burden,' an excellent English definition, which has ancient usage to recommend it, and may well be incorporated henceforth into all dictionaries as a *modern* musical term. In form it resembles a *Passacaglia*—at least, as regards its first part. After an impressive subject, given out by the pianoforte in octaves, the ground bass, C, B7, A, is heard from the keyed instrument, while the violin announces, *molto espressivo*, a new strain which seems to come from a heavy-laden heart—



After a while, however, this ground bass is allowed to drop out of the scheme, and the opening phrase assumes greater and greater importance. The movement rises with a gradual and masterly *crescendo* to heights of great force and pathos. But it is the pathos of dignity, not of despair, of Beethoven's Sonata (Op. 13) rather than Tchaikowsky's Symphony. The *ff* ending, suddenly introducing, for a few bars, the key of D major, is a poetic and very effective touch.

The *Finale*, *Allegro tranquillo*, is as graceful and genial as the preceding 'Burden' is solemn, soulful, and severe. This charming, open-air first subject—



must be the last of our quotations. Enough that this *Finale* is a worthy companion in every respect to what has gone before, and most effectively ends a beautiful piece of abstract music, coming doubly welcome after the surfeit of programme pieces with which we have of late years been regaled. We recommend it most warmly to all good violinists.

(To be continued.)

## ROMAN CATHOLIC CHURCH MUSIC IN ENGLAND.\*

(Concluded from page 598.)

In my first notice of these sacred compositions, I touched briefly upon the universally acknowledged need of a classical school of English Roman Catholic Church music, of the first impetus towards the creation of such a school having been given by Vincent Novello early in this century, and, finally, of the appearance of these first-fruits, if one may so speak, of the present generation of Roman Catholic composers.

And before I turn to speak particularly of these writers and their works, I want to set down one word of caution to the general public as to their inexperience in this matter. Nothing is more common than to pick up a Roman Catholic biography or a Roman Catholic journal and to find a heated controversy going on as to what is the only right style of Church music, the only correct form of plain chant, or the only true interpretation of the pronouncements of the Holy See respecting ecclesiastical music. Most excellent well-meaning enthusiasts, knowing little of the science and less of the history of the art, are quite prepared, like Mr. Ambrose de Lisle, to talk about 'the figured compositions of Haydn and Mozart,' and in the end to do more harm than good to the cause they hope to benefit. Others find virtues in the dullest music of the German St. Cecilia school, which even the Germans themselves are astonished at, and when they have done praising these, spend much time in detecting divisions of syllables in Latin words of which they do not approve, or repetitions of words, or other petty details.

Another group of critics write to the *Tablet*, or other Roman Catholic journals, and tie the subject into so many knots that it takes years to unravel the tangles.

\* *Cantiones Sacre*. Musical settings of the Roman Liturgy. Edited by Dom Samuel Gregory Ould, Monk of the Order of Saint Benedict (Novello and Co., Ltd.)



The Musical Times.

November 1, 1900.

# Come, ye lofty.

CAROL-ANTHEM FOR CHRISTMAS.

Words by the Rev. ARCHER GURNEY.

Composed by H. ELLIOT BUTTON.

LONDON: NOVELLO AND COMPANY, LIMITED; AND NOVELLO, EWER AND CO., NEW YORK.

*Allegretto pastorale. ♩ = 112.*

TENORS.  
*mf* Come, ye loft - y, come, ye low - ly, Let your songs of glad - ness ring; In a sta - ble  
BASSES.  
*mf*

*mp* Come, ye loft - y, come, ye low - ly, Let your songs of glad - ness ring; In a sta - ble  
*mp*

*mf* *mp*

*espress.*  
lies the Ho - ly, In a man - ger rests the King: See in Ma - ry's arms re - po - sing,  
*espress.*

lies the Ho - ly, In a man - ger rests the King: See in Ma - ry's arms re - po - sing,  
*espress.*  
*senza Ped.*

\* This figure may, when preferred, be played on a separate Manual or in Octaves.

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*dim.*

Christ by high - est Hea'vn a-dor'd : Come, your cir - cle round Him clo - sing, Pi - ous hearts that *dim.*

Christ by high - est Heav'n a-dor'd : Come, your cir - cle round Him clo - sing, Pi - ous hearts that

*mf* *dim.*

love the Lord.

love the Lord.

*p* *cres.*

*Ped.*

*p*

*SOPRANOS.*

*mf*

Come, ye poor, no pomp of sta - tion Robes the Child your hearts a-dore : He, the Lord of

*senza Ped.*

*dim.* *p* *mf*

all sal - va - tion, Shares your want, is weak and poor : Ox - en, round a - bout be-hold them ;

*mf*

that  
that

Raft - ers na - ked, cold, and bare, See the shep - herds, God has told them

*Ped.*

That the Prince of Life lies there. . . .

*Full Sw. cres.*

*rall.* *f* *Gt.* *a tempo.* *p*

*Ped.*

## CHORUS OR QUARTET.

*mp* Come, ye chil-dren, blithe and mer - ry, This one Child your mod - el make ; Christmas hol - ly,

*mp* Come, ye chil-dren, blithe and mer - ry, This one Child your mod - el make ; Christmas hol - ly,

*mp* Come, ye chil-dren, blithe and mer - ry, This one Child your mod - el make ; Christmas, Christmas hol - ly,

*mp* Come, ye chil-dren, blithe and mer - ry, This one Child your mod - el make ; Christmas hol - ly,

*mp* *Org. ad lib.*

leaf, and ber - ry, All be priz'd for His dear sake ; Come, ye gen - tle hearts, and ten - der,

leaf, and ber - ry, All be priz'd for His dear sake ; Come, ye gen - tle hearts, and ten - der,

leaf, and ber - ry, All be priz'd for His dear sake ; Come, ye gen - tle hearts, and ten - der,

leaf, and ber - ry, All be priz'd for His dear sake ; Come, ye gen - tle hearts, and ten - der,

leaf, and ber - ry, All be priz'd for His dear sake ; Come, ye gen - tle hearts, and ten - der,

Come, ye spi - rits, keen and bold ; All in all your hom - age ren - der, Weak and might-y,

Come, ye spi - rits, keen and bold ; All in all your hom - age ren - der, Weak and might-y,

Come, ye spi - rits, keen and bold ; All in all your hom - age ren - der, Weak and might-y,

Come, ye spi - rits, keen and bold ; All in all your hom - age ren - der, Weak and might-y,

Come, ye spi - rits, keen and bold ; All in all your hom - age ren - der, Weak and might-y,

young and old.

young and old.

young and old.

young and old.

young and old.

Full Sw.

sensu Ped.



*Un poco più lento.*

Hark ! the Heav'n of heav'ns is ring-ing "Christ the Lord to

Hark ! the Heav'n of heav'ns is ring-ing "Christ the Lord to

Hark ! the Heav'n of heav'ns is ring-ing "Christ the Lord to

Hark ! the Heav'n of heav'ns is ring-ing "Christ the Lord to

*Un poco più lento. ♩ = 100.*

*rall. molto.* *ff Gt. con maesta.* *Ped.*

man is born !" Are not all our hearts too sing-ing, "Wel-come, wel-come, Christmas morn ?"

man is born !" Are not all our hearts too sing-ing, "Wel-come, wel-come, Christmas morn ?"

man is born !" Are not all our hearts too sing-ing, "Wel-come, wel-come, Christmas morn ?"

man is born !" Are not all our hearts too sing-ing, "Wel-come, wel-come, Christmas morn ?"

*mf* Still the Child, all pow'r pos-sess-ing, Smiles as thro' the a-ges past ;

*mf* Still the Child, all pow'r pos-sess-ing, Smiles as thro' the a-ges past ;

*mf* Still the Child, all pow'r pos-sess-ing, Smiles as thro' the a-ges past ;

*mf* Still the Child, all pow'r pos-sess-ing, Smiles as thro' the a-ges past ;

*mf* Still the Child, all pow'r pos-sess-ing, Smiles as thro' the a-ges past ;

*dim. molto.* *rall.*  
And the song of Christ - mas bless - ing, Sweet - ly sinks to rest at last, . . . to

*dim. molto.* *rall.*  
And the song of Christ - mas bless - ing, Sweet - ly sinks to rest at last, . . . to

*dim. molto.* *rall.*  
And the song of Christ - mas bless - ing, Sweet - ly sinks to rest at last, . . . to

*dim. molto.* *rall.*  
And the song of Christ - mas bless - ing, Sweet - ly sinks to rest at last, . . . to

rest at last, . . . to rest at last. . .

rest at last, . . . to rest at last. . .

rest at last, . . . to rest at last. . .

rest at last, . . . to rest at last. . .

*pp*  
Voiz Celeste.

Also published in Novello's Tonic Sol-fa Series, No. 1156, price 1d.

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And the non-musical intelligent Roman Catholic public look on and say, very naturally, 'Well, if the whole subject of Church music is liable to this eternal wrangle and quarrel, then it is only a question of individual taste and there is no finality, and why do anything to help on an unseemly argument?' Meanwhile, from age to age, the art of music goes on its way, neither stranded in shallows nor shut up in narrow creeks. What the intelligent public ought to aim at is to trust, and give authority to, the first composers of their time, who maintain the best traditions of the schools of Palestrina and Cherubini.

With these few words of caution to the public at large, I pass on to say that, in criticising such compositions as these *Cantiones Sacrae*, the reviewer and the public ought to take a general and a generous view of these works and their age. Such musical settings ought to be viewed in relation to what has gone before, to the needs, tastes, and capacities of the choirs for whom they have been written, to the talent and training of their composers, and not be taken simply in comparison with the works of the great masters.

We have here, for example, no less than nine compositions by Dr. Francis Edward Gladstone. Dr. Gladstone is professor of harmony in the Royal College of Music. All his work is characterised by scholarly excellence of workmanship, though it never surprises one by its original beauty and picturesque freedom like the compositions of S. S. Wesley. One is not haunted by his melodies as one is after hearing 'The Wilderness' or 'Blessed be the God and Father.' But then again Dr. Gladstone has a real religious tone running through all his work and a strong sense of writing fitly and effectively for voices. If his music is compared with the large mass of second-rate late eighteenth and early nineteenth century Church compositions, which are to be found in the choir cupboards of the older Roman Catholic churches, it will be admitted that Dr. Gladstone is leading his co-religionists altogether in a better direction. There is good voice writing, good fugue writing, and all that is implied in the word *scholarship*, as applied to music. His most important work in this series is No. 23, a Magnificat in A. This has been scored for full orchestra, but only an organ accompaniment is given in the octavo edition. It is an elaborate work, suited for a well-trained choir, and would sound most effective if really well performed. But with regard to all Dr. Gladstone's compositions the Roman Catholic choirmaster must remember this: they are not written to suit the slap-dash, showy style of performance to which the choirs of the Carmelite Church at Kensington treat their congregation. 'In choirs and places where' vocal fireworks and the hop-skip-and-jump organ accompaniment are still in vogue, these productions of the newer and better school of English Roman Catholic composers would find no place.

Besides these works by Dr. Gladstone there are four Antiphons by Mr. William Sewell. His work is not so strong, and partakes rather of the character of modern four-part glee writing. His melodies do not flow so gracefully as to astonish one. Take for example the melody given to the 'Regina Cœli' in G, No. 8 in the series; it is a difficult melody. But the part-writing in Mr. Sewell's works is effective, and there are plenty of choirmasters who rather lean towards an ecclesiastical style that is not too severe.

In my own opinion by far the finest piece of work in this series is the 'Salve, Regina,' by Mr. S. P. Waddington. The technical limitations of a first-rate academical training, such as Mr. Waddington enjoyed, are here given a wide range, and the work is inspired with a thoroughly free spirit from beginning to end.

It is a beautiful piece of music, admirably arranged for a trained choir. It is to be hoped that in days to come wider and greater opportunities will be found for a Roman Catholic composer of this calibre to serve his faith and his race. Of the rest of the series a few words remain to be said. Dr. C. W. Pearce contributes a motet to the words 'Adoremus in Æternum.' It is a melodious setting in E major, with a middle section fugato, in C, to the words 'Laudate Dominum.'

Dom. S. G. Ould, the Editor of this series of *Cantiones Sacrae*, publishes in No. 14 a series of harmonised responses for the Mass and the public offices of the church, which is an exceedingly useful thing to do, and would be more useful still if printed on cards, and less subject to the wear and tear of a choir gallery. Mr. John E. West contributes a Benediction Service, for unison singing, which is simple and useful enough for the most modest performers. Such also is a similar Benediction Service by Dom. S. G. Ould (No. 6).

Besides the compositions already noticed, which are the work of living English composers, there are four others by well-known musicians of past days which well deserve the attention of the choirmaster. The first is a 'Hodie Sanctus Benedictus,' by Peter Philips (1612). It is an antiphon for the Feast of St. Benedict, in five parts, admirably written in the early style, the last two pages being quite splendid work of their kind. It is edited by Mr. William Barclay Squire of the British Museum, to whom every lover and student of old English music owes a debt of gratitude. The second is a Motet for S.A.T.B. by Mozart, to the words 'Adoramus Te, Christe, et benedicimus Tibi, quia per sanctam crucem Tuam redemisti mundum.' This pathetic, short movement in C minor is exceedingly beautiful. It will have no success among those choirs in which each singer is trying to get a more prominent part than his or her neighbour, because everything here is sacrificed to the blending of voices subordinated to a contrapuntal scheme, admirably adapted to the exquisite words. The third is a 'Salve, Regina,' by Franz Schubert, which is pitched rather high for an ordinary choir, but is religious in character and not difficult. The fourth is a charming 'Salve, Regina,' by R. L. de Pearsall, for four voices, and well within the compass and grasp of any trained choir. De Pearsall's sacred music is too little known in England. The Roman Catholic community do not seem to have grasped the fact that De Pearsall was a convert to their faith, and wrote several very beautiful sacred pieces. One can only express here the very strong hope that Messrs. Novello may be sufficiently encouraged by the Roman Catholic public to issue in cheap reprints some of the choice works which lie buried in the public museums of England and Europe, and carry on the great work begun by the wonderful founder of their firm. The more one contemplates his ceaseless energy, and the colossal amount of work he accomplished, in days when the musical public of England was a mere hatful of souls compared with what it is now, the more astonished one is. If any public monument ought to be put up in the new Roman Catholic Cathedral at Westminster, assuredly it ought to be one to Vincent Novello.

And now one word may be said in conclusion to the Roman Catholics of taste and education in this country, to the episcopate, to the heads of colleges and of convent-schools, and to the clergy, secular and regular:—If at any time a sense of despair comes over you who have to contend against the dead-weight of old traditions, against the prejudices of venerable colleagues, against the personal vanity of singers, against the obligations engendered by

voluntary services, and all the ills that musical flesh and blood is heir to—*be patient*. Very little has yet been done to raise the standard of musical education in your great colleges, and still less in your convents. Very little has been done to cultivate public opinion. Be patient, and be industrious. Set your house in order. Put your efforts alongside those made by the Established Church in this country, and see if you are raising the standard of sacred music with equal taste and vigour, allowing, of course, for a difference in ways and means. Are the boys in your colleges listening at High Mass to Byrd, Tallis, Palestrina, Cherubini, and Mozart, and the works of the great masters, or are you feeding them on late second-rate compositions? Does music form a part of your educational curriculum, so that those who are gifted in this art may find time to cultivate it; not time stolen from their recreation hours, but time boldly taken from other studies, from history or mathematics? If these things are done, if the Roman Catholic musical youth of England is educated as well in music as it is in history and geography, and if it is accustomed from its youth up to hear intellectual music of a solid kind as well as the emotional froth which ought really to be skimmed from the pot—then you will see a great transformation. The hymn-tunes adapted from street songs, the trashy, mock-operatic offertory, the melodramatic Mass music will all fade away, and the intellectual achievements of the great masters will form the natural staple food of a well-educated community.

It is impossible to believe that the Roman Catholic Church in England is going to fail in this part of her mission. It is what the nations expect of her, in music, architecture, painting, and sculpture, that she shall preserve what is great out of the past, create what is ennobling in the present, and hand down what is inspiring to the future. Z.

## CHURCH AND ORGAN MUSIC.

SIR JOHN STAINER ON HYMN-TUNES.

'HYMN-TUNES composed by J. Stainer' is the modest title of an attractively printed book which Messrs. Novello have recently published. Within its covers are no less than 158 hymn-tunes composed by Sir John Stainer, the majority of which he has contributed to various Hymnals during the last thirty years. A novel feature of the collection is to be found under the heading 'Processionals,' in regard to which the composer says: 'A larger supply of Processionals seems to be required by clergy and choirmasters, so I have added several, and amongst them will be found a few of an entirely new type, as far as I know.' This 'new type' consists of a theme—which may be accompanied, in unison, by a brass instrument—sung by men only, which is followed by the remainder of the verse of the hymn, sung in harmony, with the initiatory theme in the treble. To this succeeds an 'Alleluatic stanza' in four-part harmony, with the original intonation, so to speak, in the bass, accompanied by a brass instrument when such is available. The effectiveness of this form of the Processional, of which there are four in the collection, goes without saying. The book also contains several carols and is arranged according to the usual plan—viz., that of the Church's Year. Its comprehensiveness is shown in a hymn, the words by Dean Hole, 'For a service for working men,' in addition to nineteen hymns for children, in which Sir John Stainer has succeeded in obtaining results

that are of the happiest nature in the field of child-song.

The Preface to the book is especially interesting by reason of its autobiographical nature in regard to our author's hymntuneology—if this definition will be allowed. Here is the opening paragraph:—

I hope it will be distinctly understood that this little book is a collection of hymn-tunes, and not in any sense a Hymnal. The only object in printing the words to the tunes is to show the general character of the thoughts which suggested their musical setting. A hymn-tune is, or ought to be, essentially a vehicle of the spirit of the words; it is unfair, therefore, to judge of its worth when divorced from them. In nearly every case the tunes are here associated with the words to which they were originally set.

After referring to the share he had in the preparation of the enlarged edition of 'Hymns Ancient and Modern' (1872-75), Sir John pays a high tribute to the labours in the hymn-tune field of the late Dr. J. B. Dykes and Dr. W. H. Monk. He then goes on to say:—

Encouraged by the kindly words of two such musicians I confess that I plunged deeply into the fascinating study of hymnody, and have lost no opportunity of employing myself as a humble labourer in a sphere congenial and dear to me from the time of my childhood.

In regard to the 'epithets hurled against' modern hymn-tunes, he remarks:—

No doubt many tunes that are over-sweet may, after twenty-five years' use, begin to cloy. But it must not be forgotten that the critics of hymn-tunes nearly always fall into the insidious snare of judging of the old by the best specimens, and of the modern by the worst. Out of the many hundreds of those early English tunes which composers are often urged to imitate, probably not more than a score are familiar to us, and these have been carefully selected by a long succession of admirers who have sifted every available source; and yet these are held up as proofs of the general merit of the heap of worthless rubbish from which they have been extracted; moreover, it must not be forgotten that of these choice examples probably not half-a-dozen are given in their original form.

The following is excellent:—

The true estimate of a hymn-tune cannot be found by principles of abstract criticism, or by any internal evidence that it exhibits an artist's handicraft. There is a something, indefinable and intangible, which can render a hymn-tune, not only a winning musical melody, but also a most powerful evangeliser.

The peroration speaks for itself:—

Bearing in mind the small proportion of tunes which survive any particular period, I cannot hope that many of this collection are destined to enjoy a long existence; but I can honestly say, that if any single one of my tunes should for a few centuries float along the ever-gathering stream of sacred song, even unlabelled with my name, I shall not have lived in vain.

Sir John Stainer pays a well merited tribute to the researchful labours of that veritable hymntuneologist,

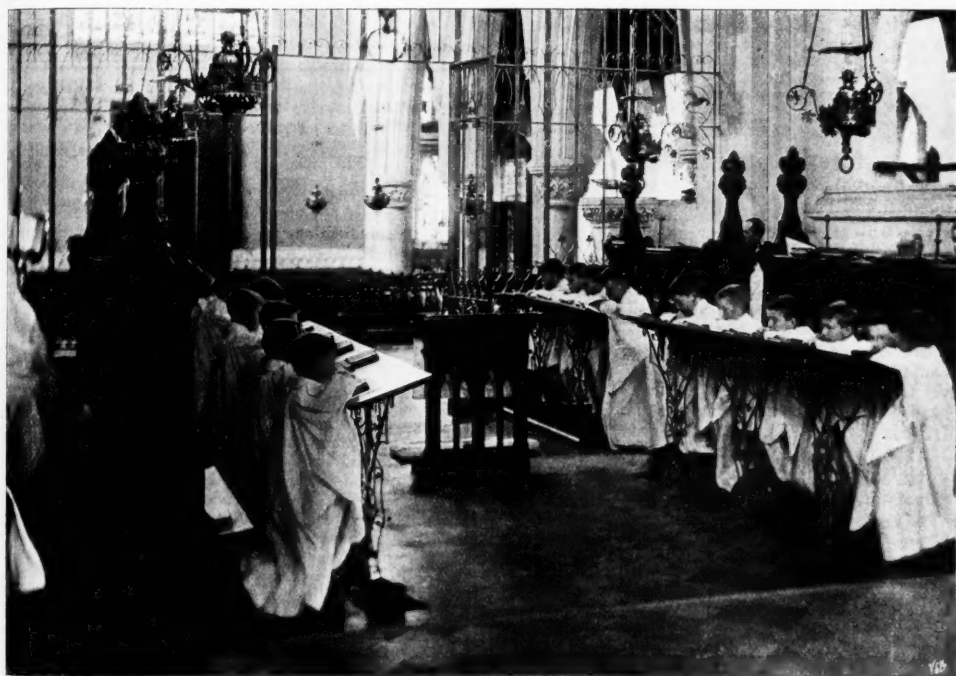


Mr. Henry King, in tracing out the sources of many of the tunes comprised in this interesting volume of sacred song.

#### HARVEST FESTIVAL AT ST. ANNE'S, SOHO.

The Harvest Thanksgiving services at this historic church are deserving of special mention by reason of the music that was performed. On Thursday evening, the 11th ult., Attwood's Cantate Domino and Deus Misereatur in D were sung, as was Mr. E. H. Thorne's fine anthem 'I was glad,' written for the re-opening of Chichester Cathedral after the re-building of the spire (in 1867), when its composer was organist of that venerable fane. The choir of St. Anne's was reinforced by the choir of St. Jude's, South Kensington. The above music was repeated on the following Sunday evening, and at the morning service the Te Deum and Jubilate were Croft in A and Goss's 'Fear not, O land,' was the anthem. The

recitalist), and a Fantasia de Concert by E. d'Evry, all for the first time. Mr. C. W. Perkins, St. Andrew's Presbyterian Church, Eastbourne, re-opening of enlarged and re-built organ: Toccata, Tombelle. Mr. G. Bernard Gilbert (Borough organist of West Ham), Town Hall, Stratford: Fantasia in E flat, Best, and two short pieces—Romanza and Allegretto—by W. Wolstenholme. Mr. Fred. Gostelow, the Old Parish Church of St. Martin's, Ashton-upon-Mersey (re-opening of church and organ): Overture, No. 1, in C, Hollins. Mr. R. Sharpe, Pear Tree Church, Southampton, dedication of new organ. Mr. Arthur S. James, St. Peter's, Rickmansworth. Mr. R. E. Parker, Oswestry Parish Church: Suite Gothique, Boëllmann. Mr. W. F. Kingdon, Barnet Parish Church: Rhapsodie in E, Saint-Saëns. Mr. Percy Ramsey, St. Michael and All Angels', Portsmouth. Mr. R. W. Strickland, College Street Chapel, Northampton: Sonata in the style of Handel, W. Wolstenholme. Mr. W. A. Macduff, St. Oswald's Church, Edinburgh, opening of new organ built by Messrs. Morgan and Smith, of Brighton. Mr. George T. Pinches, Holy Innocents', Hammersmith. Mr. F. G. Mitford



MATINS AT ST. MICHAEL'S COLLEGE, TENBURY.

(From a Prize Photograph taken by Dr. G. R. Sinclair, Organist of Hereford Cathedral.)

organ volunteers played by Mr. E. H. Thorne, organist and director of the choir of St. Anne's, were Wesley's Choral Song and Fugue and Best's 'Allegro festivo.'

#### ORGAN RECITALS.

Organ recitals have recently been given by the following organists in the churches and other places named. The pieces mentioned are those which appear to us as being specially worthy of notice by reason of their unhackneyed nature. This plan will be followed month by month.

Sir Frederick Bridge, Congregational Church, Barnet, who played the *Andante* and *Fugue* from his own organ sonata. Mr. Edwin H. Lemare, St. Margaret's, Westminster: Nocturne in B minor and Melodie (both composed by the

Ogbourne, Trinity College, London. Mr. H. J. Davis, Christ Church, Bath: Dr. Alan Gray's Fourth Organ Sonata, in C. Mr. Charles E. Tendall, Christchurch Cathedral, New Zealand: Overture, 'Athaliah,' Handel. Mr. William Boylett, Queen's Park Congregational Church, Bayswater.

A CATHEDRAL organist's hobby is exemplified in the above prize photograph taken by Dr. Sinclair.

Two interesting series of organ recitals will be in progress on Saturdays during the current month: (1) at Holy Trinity Church, Sioane Street, by Mr. Walter Alcock, at 4 p.m., and (2) at St. Margaret's Church, Westminster, by Mr. E. H. Lemare, at 5.30 p.m.

## A WREN CHURCH AND A HARRIS ORGAN.

The well-known city church, St. Lawrence Jewry, built by Sir Christopher Wren after the great fire of London in 1666, has had its organ entirely re-built and brought up to date by Messrs. Norman and Beard, Ltd. The following is the specification of the instrument as drawn up by the organist of the church, Mr. W. F. Kingdon:—

GREAT (10 stops).			
1. Double Diapason ..	16 feet	6. Principal ..	4 feet
2. Open Diapason ..	8 "	7. Quoit ..	2 3/4 "
3. Open Diapason ..	8 "	8. Super Octave ..	2 "
4. Claribel Flute ..	8 "	9. Mixture ..	5 ranks
5. Harmonic Flute ..	4 "	10. Trumpet ..	8 feet
SWELL (11 stops).			
11. Bourdon ..	16 feet	17. Principal ..	4 feet
12. Open Diapason ..	8 "	18. Mixture ..	5 ranks
13. Gamba ..	8 "	19. Cornopean ..	8 feet
14. Rohr Flöte ..	8 "	20. Oboe ..	8 "
15. Salicional ..	8 "	21. Clarion ..	4 "
16. Voix Célestes ..	8 "		
CHOIR (7 stops).			
22. Lieblich Bourdon ..	16 feet	25. Suabe Flute ..	4 feet
23. Violin Diapason ..	8 "	27. Harmonic Piccolo ..	2 "
24. Lieblich Gedact ..	8 "	28. Clarinet ..	8 "
25. Echo Dulciana ..	8 "		
PEDAL (6 stops).			
29. Open Diapason ..	16 feet	32. Violoncello ..	8 feet
30. Violone ..	16 "	33. Flute ..	8 "
31. Bourdon ..	16 "	34. Trombone ..	16 "

Swell to Great.  
Swell to Choir.  
Swell to Pedal.

## COUPLERS.

Great to Pedal.  
Swell to Pedal.  
Choir to Pedal.

The fine old carved oak case (like the other carving in the church) is the work of the celebrated Grinling Gibbons, and has not been interfered with. This is a matter for thankfulness.

The organ was originally built by Renatus Harris, in 1685, and subsequently went through the hands of England. It is stated that at the time Harris was trying to secure the order to build the original organ he was in great straits, and in fact that he was living on the 'King's Bounty.' The cause of his difficulties is supposed to have been the loss which he sustained over the celebrated erection of the Temple Church organ. The following interesting notes relating to Mr. Harris and Father Smith have been gleaned from the Parish Minute Book, by the vicar, the Rev. J. Stephen Barrass:—

March 14, 1683:—

The Committee having seen the drafts and proposals of Mr. Harris and Mr. Smith for the Organ and how it should be made, and being satisfied that they are both good workmen, it was put to the vote whether of them should make the Organ, and it was carried that Mr. Harris should make the same, which was ordered to be done by Mr. Harris accordingly. After Mr. Harris was ordered to be the maker of the Organ as by the order above, it was agreed by Mr. Harris that he would make the same according to his proposals that he would not expect any money till the Organ is finished and approved by the Parish. If the same was not approved he would take it away, and that he would finish the Organ within three months after the Carver and Joiner should finish their works.

In 1685 there is a Minute which relates to the 'proceedings' of the organist and his salary:—

Ordered that Mr. Browne shall proceed in playing the Organ in the Parish Church and be Organist for one whole year from the time he began to play the Organ, he having for his salary left himself to the goodwill of the Parish.

Mr. Browne was, however, at a later meeting given a salary of £20 a year.

The next Minute, literally of financial interest, is dated June 4, 1686, and reads thus:—

This Vestry proceeded to consider what to pay Mr. Harris for the Church Organ, and at what times, and came to this resolution: that Mr. Harris be paid by the Churchwardens the sum of £300—viz., £100 thereof within the

space of one week now next ensuing, and £200 residue of the said £300 within the space of two months after, Mr. Harris first giving bond to keep the said Organ in repair and tune for the time and space of three whole years to begin and commence from Christmas now last past gratis, and if the £200 should not be paid within the said two months then the Parish to allow lawful interest for the same until it shall be paid, and Mr. Harris being called into the Vestry and informed by the Churchwardens of the Vestry order above he consented and agreed to the same.

Sir Walter Parratt is announced to re-open the re-built organ on the 6th inst., at 1.15 p.m.

## ORGANIST AND CHOIR APPOINTMENTS.

Mr. H. C. J. Churchill, Poplar Wesleyan Church.

Mr. Ralph H. Davison, St. Andrew's Parish Church, Deptford, Sunderland.

Mr. A. Dimsdale, St. Andrew's Parish Church, Kilmarnock.

Mrs. Raymond Pitts, St. Barnabas' Church, Tunbridge Wells.

Mr. C. Elvey Cope, the Parish Church, Catsfield, Sussex.

Mr. R. F. Virgoe, Turner's Hill Church, Sussex.

Mr. Arthur W. Youens, St. Chad's Church, Stafford.

Mr. Fred. W. Norcup (tenor) to New College, Oxford.

## REVIEWS.

## A NEW HYMNAL.

*The Baptist Church Hymnal.* Hymns, chants, anthems, with music.

[London: Psalms and Hymns Trust.]

THE Baptist church is the last of the great Nonconformist denominations to issue an authorised Hymnal having words and music combined, therefore any such aid to an improved service of praise deserves attention and should be welcomed. The book before us is of a three-fold nature, its sections being designated: (1) Hymns with Tunes, (2) The Chant Book, and (3) The Anthem Book. No fault can be found with its comprehensiveness, as the volume contains no fewer than 1,362 pages. Its chief feature is, of course, the hymnal section. This has been compiled on a modification of the fixed tune system, whereby, for instance, four hymns may interchangeably be sung to four tunes, the whole material, words and music, being furnished on the same opening of the book. The hymnal portion contains 716 different tunes! The work of a reviewer is, however, considerably lightened by the fact that the great majority of these tunes have already appeared in previous collections. The new specimens number fifty-five, of which twenty-eight have been contributed by the musical editor of the work, Mr. Rowland Briant. Some of these new productions appear to us to be predestined to failure, so far as congregational practicability, the chief purport of a hymn-tune, is concerned. Such, for example, are the new and unsingable settings of 'The Son of God goes forth to war'—a chromatic tune appropriately named '*Hardknott*'!—and of Charlotte Elliott's familiar words, 'Just as I am, without one plea.' Fortunately, however, congregations will not be deprived of singing these favourite hymns, as suitable melodic and unchromatic tunes—e.g., the two-century old 'St. Anne's'—are provided as alternatives.

In regard to the older tunes in the book, we are sorry to find that time-honoured 'Helmley' (to 'Lo! He comes') has been displaced in favour of an 'Ancient Jewish Melody.' (By the way, should this tune, No. 178, begin with a chord containing only a bare fifth, without any third?) Kocher's bright tune (to 'As with gladness, men of old') is robbed of its characteristic dot on the upper E. Why? Sullivan's 'St. Gertrude' is printed in the key of E and not associated with Baring Gould's martial words, and Dr. Gilbert's tune 'Maidstone' appears with a time signature of six-four. Why is that typically fine old-world tune 'Bedford' printed in its 'tinkered' quadruple rhythm instead of in its original and more stately triple form? The mating of words and music seems to have been satisfactorily done; here and there, however, we find some shortcomings in this respect, as, for instance, the unsympathetic settings

to Cowper's penitential words, 'Oh! for a closer walk with God,' which craves a tune that has tears in its melody. The 'childhood and youth' division, which contains nearly seventy hymns, is unusually comprehensive, but not too large. We should have preferred to have seen a larger number of unison tunes in this portion—more childlike melodies with simple chordal accompaniments, such, for instance, as Sir John Stainer has written to 'Jesus, tender Shepherd, hear me'—rather than so many tunes too suggestive of grown-upness.

But the foregoing remarks by no means reflect upon the general excellence of the book. The committee entrusted with its compilation—but whose names are not given—may be sincerely congratulated upon the result of their labours. The hymns and tunes section of the Baptist Hymnal is a distinct advance upon anything that the denomination has already produced. We give it a hearty welcome and trust that it will meet with all the success it undoubtedly deserves.

The chant section is somewhat in the nature of an *olla podrida*, as it comprises: Metrical litanies, Psalms, &c. (for chanting), Sanctuses, Responses to Commandments, Baptismal sentences, Offertory sentences, Benediction hymns, and Amens. Its chief feature is that implied by the generic title—the chants and the pointing of the Psalms. In regard to the former, the selection is, on the whole, good, having largely been made from old and tried diatonic specimens. And then as to the system of pointing adopted, the typographical arrangement of the words—for which, by the way, the printer is not responsible—not only destroys the poetic form of the Hebrew Parallels, but tends to mechanicalise, so to speak, the rendering of these noble songs of the sanctuary. A specimen of the method employed, selected from the twenty-third Psalm, will enable our readers to form their own opinion upon the system of pointing adopted:—

The Lord . . . . .	is	my	shepherd;
He . . . . .	shall	—	not — want.
Yes, * though I walk through the			
valley . . . . .	of the	shadow of	death,
Thou hast anointed my head with			
oil; . . . . .	my	cup	— run-neth over.
Surely goodness and mercy shall follow			
me . . . . .	all the	days of my	life:

The chief difficulty in the matter of pointing is in passing over the bridge which connects the unmeasured recitation with the rhythmic cadence. Whether this system of typography (see especially the last verse in the above example) helps the singer in minimising that difficulty is open to question. We do not think it conduces to that consummation.

The anthem section is one that will doubtless furnish a full outlet for the capabilities of choirs, rather than for the worship-song of congregations, though such simple anthems as 'Lord, for Thy tender mercies' sake,' may be sung by a mass of worshippers without offending artistic feeling, which is the twin sister of devotion. The Hymnal is printed in crotchet notation. While the type is clear enough at the ordinary range of vision, it might very well be taken into consideration whether a larger sized edition, printed in minim notes, should not be prepared for use at the organ desk, where the book must of necessity be at an abnormal distance from the eyes of the player. But this is a practical suggestion which does not affect the merits of the Hymnal as a whole. It may be regarded as a valuable contribution to the Service of Song in the House of the Lord.

#### CHURCH MUSIC.

*Novello's Anthem Book.* Book I.  
[Novello and Company, Limited.]

The sub-title of this publication reads: 'A collection of popular anthems for festival and general use throughout the year.' The said collection consists of twelve anthems (in each book), and its popularity may be estimated by such anthems, in the initial book under notice, as 'Come, Holy Ghost' (Attwood), and 'The Lord is loving unto every man' (Garrett). The cost of each book, comprising about fifty pages, is one shilling, which works out at the modest sum

of one penny per anthem! In the words of the preface: 'It is anticipated that in churches where an elaborate musical service is not possible, this publication will find acceptance. In such cases the advantage of having, in one book, twelve standard anthems, which more than cover the church's year, is obvious.' No further comment is necessary in drawing attention to a new departure of such practical usefulness. We understand that several other books of the series are in a forward state of preparation.

*The Story of Bethlehem.* Cantata. Written by Shapcott Wensley. Composed by John E. West.

[Novello and Company, Limited.]

This work is designed for Christmas services, for which it is admirably suited. The text, by Mr. Wensley, may be described as a devotional meditation on the story of the Nativity. It is written in flowing verse, and the inclusion of the familiar *Adeste Fideles* will interest congregations in the progress of the work. Mr. West's music is laid out for soprano, tenor, and bass solos, four-part chorus, and organ accompaniment. It is very melodious, bright, and effective, and, while the commonplace has been avoided, the capabilities of the majority of church choirs have been steadily and successfully kept in view.

#### SONGS.

*A Song of Dawn.* Written by Ellis Walton. Composed by Frances Allitsen.

*A Cavalier's Song.* Written by William Motherwell. Composed by Frances Allitsen.

*Why was Cupid a Boy?* Written by William Blake. Composed by Maud Valérie White.

[Metzler and Co.]

MANY of Miss Frances Allitsen's songs have achieved considerable popularity. That they should do so is satisfactory, for they are well written and avoid the commonplace. 'The Song of Dawn' is a good example of her style. The voice part is graceful and grateful to sing. The accompaniment is interesting and picturesque, and the music is worked up to a most effective climax at the close. It is suitable for a soprano or tenor voice.

'A Cavalier's Song' is becomingly spirited. The poet endeavours to show that the most desirable possessions in life are 'A steed of matchless desire, A sword of metal keen,' and that 'Our bus'ness is like men to fight, And hero-like to die.' Vocalists who are wont to get into this Indian-on-the-war-path frame of mind will find in this song a convenient medium for the expression of their feelings. The music is stirring and well designed to secure the desired purpose. It is dedicated to Mr. David Bispham.

Those who may wish to know 'Why was Cupid a boy?' will find a satisfactory answer in William Blake's lines. Miss White is very successful in her settings of what may be termed allegorical poetry, and in this instance her music runs on with a complacency equal to that of the poet, and the union is passing happy.

*Douze Poesies Galantes d'Auteurs Anciens.* Mises en musique, pour M. Victor Maurel, par Leon Schlesinger.

[Hachette et Cie.]

THIS is a delightful little album of songs, remarkable as much for its variety as for its charm. Its merit is sufficiently attested by the fact that the eminent French baritone, Victor Maurel, has written a preface to it and has sung the songs in Paris. Cultured vocalists will assuredly welcome the little volume. The poems are by writers who flourished between the fourteenth and eighteenth centuries, and their old-world flavour is cleverly reflected in Mr. Schlesinger's music.

#### JUVENILE PIANOFORTE MUSIC.

*Christmas Album* (Op. 39). Twenty-four Pianoforte Pieces for the Young. In three books. By P. Tschaikowsky. *Kinderleben* (Op. 62 and 81). Twenty-four Pianoforte Pieces for the Young. In four books. By Th. Kullak.

Edited by A. Rosenkranz.

[Novello and Company, Limited.]

CONSCIENTIOUS teachers—and there are many such—are often confronted with the difficulty of finding suitable recreative pieces for their junior pupils. Sonatas,

Rondos, and similar compositions of the classical school are not only well known, but they are generally safe. In the matter of lighter fare, however, there is so much trash in the output of pianoforte music that the teacher has to be very wary in prescribing for pupils. The importance of this lighter fare in the pupil's training cannot be over-estimated. It assists the teacher to develop the poetic side of the juvenile pupil's nature, to foster the sense of rhythm, to cultivate the all-important faculty of phrasing—in fact, it greatly helps little players to become musicians, instead of remaining soulless strummers or thumping technicians. But the music must be good. Such a *sine qua non* is met in the forty-eight pieces contained in these seven books. Each one has a descriptive title, and each composition is short—no slight recommendation—as well as tuneful. The generic title to Tschaikowsky's album is, perhaps, a little unfortunate, as tending to limit the use of his charming miniature tone-pictures to the season of Christmas, but that is a comparatively small matter. More important is that of the editing of these pieces. This Mr. Rosenkranz has done most conscientiously and skillfully. Fingering, phrasing, signs of expression, and so on are carefully indicated throughout. In regard to that much abused part of the pianoforte, the pedal, how literally a pupil, old as well as young, too often 'puts her foot into it'! In Kullak's 'Sunday Morning' and 'Dreaming of Angels' Mr. Rosenkranz adopts the method proposed by Hans Schmitt (of Vienna) in his 'Das Pedal des Claviers' (1875). This is indicated by a special pedal line being printed under the bass staff—e.g., 'Sunday Morning,' the first seven bars:—



A foot-note says: 'The notes on this line show exactly where the pedal is to be depressed; they also give the exact duration of each depression of the pedal.' Thus we have endeavoured to point out salient features of an excellent edition of pieces that should not only give many juvenile pupils pleasure, but help them a good way along the road which leads towards poetic musicianship.

## CRYSTAL PALACE MUSIC EXHIBITION.

MR. JACQUES ON KEYBOARD INSTRUMENTS.

In connection with the Music Exhibition at the Crystal Palace, a series of lectures was commenced on the 17th ult., of interesting and instructive character. The first was delivered by Mr. Edgar F. Jacques on 'Keyboard Instruments.' This subject he divided into three sections—organ, harpsichord, and pianoforte. The salient features of the construction and development of each were explained, and comments made on the most notable composers who have written for these instruments, examples being played by Herr J. H. Bonawitz. The first excerpt was from the 'Fundamentum Organandi,' by Conrad Paumann (sometimes misspelt Paulmann), which, with the exception of a little MS. book of organ pieces by Adam Ileborgh, a fifteenth century organist, is the earliest music that has survived, written for a keyboard instrument. Paumann died at Munich in 1473, and the 'Fundamentum Organandi' is contained in the same volume as the celebrated 'Lochheimer Liederbuch,' which is dated 1452. Other little known organ pieces were selected from P. Hofhaimer (1459-1537), A. de Cabeçon (1500-1566), and Palestrina. Owing to there being in the Exhibition a square pianoforte in excellent preservation, dated 1780, by Erard, Mr. Jacques was able to show that at that period the tone of the pianoforte differed from that of the harpsichord in far less degree than might be imagined. It was, indeed, scarcely as powerful, but it was cleaner and less buzzy, owing to the sharper action of the dampers. A scale passage played on this instrument succeeded by another on a modern Broadwood grand afforded a striking object lesson in development. The harpsichord used was one by Tschudi—founder of the house of Broadwood.

DR. CUMMINGS ON 'HISTORIC SONGS,' &c.

The second discourse, given by Dr. W. H. Cummings, treated of 'Historic Songs, Glees, and Part-songs,' a subject which, from his long professional experience and antiquarian knowledge, the lecturer was peculiarly able to speak. Dr. Cummings, after lamenting how little music-lovers commonly knew of the literature of their art, attributed the greater number of concerted vocal and instrumental pieces found in the programmes at the beginning of this century to the hurry-scurry of modern life, which rendered it difficult to arrange rehearsals.

Haydn had been called the father of the string quartet, and he might also be said to occupy a like parental position to English songs. He wrote many for English tastes, which he succeeded in pleasing. 'She never told her love' was perhaps one of the best known now. John Rowley Bishop had a remarkable gift for song writing, and there were more fine examples of his talent unknown than known to-day. 'Tell me, my heart,' was probably written for the celebrated Miss Stevens, who afterwards became the Countess of Essex. The melody of 'Home, sweet home,' was undoubtedly composed by Bishop. William Shield chiefly devoted himself to incidental music to melodramas, but some of his songs, such as 'The Wolf,' were still occasionally sung. Charles Dibdin was said to have written over three thousand songs. The best were those referring to the sea. These had such an animating influence in the re-manning of our navy at a critical period of our history that the Government, in recognition, granted him a pension of £200 per annum, and although the next party in power withdrew it, the annuity was subsequently renewed and half of it continued to his widow. Some of his songs, notably that entitled 'True Courage,' might well be revived. 'Kathleen Mavourneen' was first published in 1840. Five years later its composer, Frederick Crouch, went to America. He was severely wounded in the Civil War and died in 1896 at Baltimore. One of the first native composers to follow Schubert's model as a song composer was John Liptrot Hatton. Of songs by living composers which merited special mention were the settings of 'I rise from dreams of thee,' by Charles Salaman, born 1814, and 'The Message' and 'The Requital,' by Jacques Blumenthal.

Dr. Cummings also spoke of madrigals, glees, and part-songs, and expressed regret that the two first-named were now so much neglected. The musical illustrations to the lecture were admirably sung by students of the Guildhall School of Music.

## RICHTER CONCERTS.

THE autumn season of the Richter Concerts began on the 22nd ult., when, at St. James's Hall, a more or less familiar programme was presented. There is nothing fresh to say in regard to Beethoven's great 'Leonora' Overture, the Introduction to Act III. of 'Die Meistersinger,' Berlioz's 'Le Carnaval Romain' Overture, and Brahms's noble Symphony (No. 3) in F, especially when they are so well interpreted under Dr. Hans Richter's magic wand. The quasi-novelty of the evening was Liszt's rarely heard Symphonic Poem 'The Battle of the Huns' ('Hunnenschlacht') after Kaulbach's celebrated picture. This characteristic composition of the great pianist's was first brought to a hearing in this country by Mr. Manns—how much is due to the worthy veteran at Sydenham for his labours in the cause of music!—on May 17, 1879. There can be no two opinions upon the earnestness with which Liszt, in this picturesque Symphonic Poem, has striven to musically reflect his own impressions of 'the shield, the sword, and the battle.'

Notice of the second concert, announced for the 29th ult., must be reserved till next month.

ROYAL ACADEMY OF MUSIC.—The Anonymous Exhibition for organ playing has been awarded to Jessie Barrett Handley (a native of London). The examiners were Mr. F. Corder and Sir A. C. Mackenzie. The Liast Scholarship has been awarded to Winifred Christie (a native of London). The examiners were Mr. Edward Dannreuther, Sir A. C. Mackenzie, and Mr. August Manns.



## ROYAL ACADEMY OF MUSIC.

SIR A. C. MACKENZIE'S LECTURES.

THE first four lectures of the Michaelmas Term were delivered by Sir A. C. Mackenzie, on September 26 and the 3rd, 10th, and 17th ult. The genial and learned Principal took for his subject the growth of music during the earlier epochs of the Christian Era. He began by urging students to acquaint themselves with these first attempts to build musical sounds into an art, and sketched in a masterly way, and often with considerable humour, the drift of musical history from Ambrose to Palestrina. The chief influences which had operated and the most prominent of the men associated with them were mentioned, the resulting artistic effects described, and some of them exemplified by musical illustrations. Among the subjects dealt with were the work of the Bards, Minnesingers, Troubadours, Minstrels, Trouvères, and Meistersingers; the scholastic improvements effected by Hucbald, Guido d'Arezzo, Franco, and others; the growth of musical notation; the dawn of harmony, counterpoint, and measured music; the origin of the motet, the madrigal, &c.; the beginnings of instrumentation. In his fourth lecture Sir Alexander paid a warm tribute of admiration to the genius of Palestrina and Orlando di Lasso, some of whose music was sung by a small choir of Royal Academy of Music students.

## PROMENADE CONCERTS.

MR. ROBERT NEWMAN in the past month has chiefly relied on well known masterpieces to attract audiences to his remarkable Promenade concerts at the Queen's Hall, and it must be admitted that results have justified the policy. The large attendances on Friday evenings, when Beethoven's symphonies are being consecutively played, have proved specially satisfactory as indicating appreciation of the best in art. On the 12th ult., in addition to the Seventh Symphony, there were given the three 'Leonora' Overtures, in the order of their composition—viz., that commonly known as 'No. 2,' but written for the original production of the opera at Vienna in 1805; 'No. 3,' the glorified version of the preceding for the revival of the work the following year; and 'No. 1,' based on entirely different themes to the others, composed for the reproduction of the opera in 1807.

The two 'Tchaikowsky' nights attracted large audiences, and the Fifth Symphony in E minor, performed at the first, was repeated, 'by desire,' at the second, on the 17th ult. The other notable performances on this evening were the 'Romeo and Juliet' and 'Francesca da Rimini' Fantasias, characteristic works by Tchaikowsky, interpreted in an equally characteristic manner by Mr. Henry J. Wood.

Concerning the novelties introduced, it is difficult to see why some of them were brought forward. Of such were the overture to Mr. Edgar Tinell's sacred music-drama 'Godoleva,' heard for the first time in England on September 27 last, and the Intermezzo from Signor Spinelli's lurid opera 'A Basso Porto,' inserted in the programme for the 11th ult. Neither of these excerpts could have attracted listeners, and certainly they gave little pleasure to those who listened. M. Rachmaninoff's Pianoforte Concerto (Op. 1), the solo part of which was admirably rendered by Miss Evelyn Suart, proved more acceptable on the 4th ult. Its opening movement is vigorous and well knit, the slow movement charming, and the *Finale* peculiarly interesting, owing to its unusual form. It commences with a *Scherzo*, which, after being developed with much bustle, is succeeded by a short episode in slow tempo. The *Scherzo* re-enters and the *Finale* is built up with the theme of the slow episode. The music shows the healthy influence of the West, and the work will probably add to the reputation in this country of the young composer, who is already widely known by his Prelude in C sharp minor (Op. 3) and his Trio 'Élégiaque' in D minor.

Another pleasing work was the second suite from Edward Lalo's ballet 'Namouna,' introduced on the 9th ult. This consists of five movements, all of which are

thoroughly French in conception and scoring, the latter being most picturesque. The several numbers consist of (1) 'Moorish Dances,' in which the characteristic intervals of Eastern scales are deftly used; (2) 'Mazurka,' a pompous movement with a quaint and somewhat surprising episode suggestive of an Irish jig; (3) 'La Siesta,' a fascinatingly delicate number; (4) 'Pas de cymbales,' really a slow walk; and (5) a 'Presto,' which seems to come to an untimely end, or perhaps we should say stoppage, with unexpected abruptness.

Mention should also be made of a Turkish March, entitled 'Bag and Baggage,' by Mr. Algernon Ashton, played for the first time in London, on the 18th ult., and a second Suite by Herr Mottl, consisting of melodies from Gluck's operas, performed for the first time in England on the 20th ult. The former is a *jeu d'esprit*, and its chief theme is made of the notes B, A, G, a(n)d B, A, G, G, A, G, E; why did not Mr. Ashton introduce the notes, C, A, B, as representing the vehicle conveying his baggage? The latter consists of three movements: (1) March from 'Alceste' and Minuet from 'Iphigenia in Aulis'; (2) *Grazioso* from 'Paris and Helena'; (3) Slavonic dance from 'Iphigenia in Aulis.' The melodies are effectively orchestrated in modern style, but without doing violence to their old-world character, and the second movement is particularly graceful.

The only new vocalist of exceptional promise who has appeared is Miss Florence Schmidt. This lady is an Australian, and possesses a soprano voice of beautiful quality, which, combined with an easy production, excellent articulation, and a manifest musical temperament, secured her immediate acceptance by an appreciative audience on the 16th ult.

## CRYSTAL PALACE CONCERTS.

THE new departure at the long established Saturday afternoon concerts was inaugurated on the 13th ult., when the performance was given by Mr. Robert Newman's band, under the conductorship of Mr. Henry J. Wood. The experiment would seem to promise to be successful, for on this occasion and on the following Saturday, when Mr. Newman's orchestra was also engaged, there were large audiences. The familiar programmes do not call for criticism. But magnificent interpretations of Tschai-kowsky's Sixth and Beethoven's Fifth Symphonies must be recorded.

## LONDON CONCERTS.

HERR REISENAUER, first professor at the Leipzig Conservatorium, made a re-appearance at St. James's Hall, on the 18th ult., when he gave the first of three pianoforte recitals. He seems to have studiously avoided divergence from the stereotyped programmes of pianists, and his first selection consisted of Beethoven's Sonata in C (Op. 53), Mendelssohn's 'Variations Sérieuses' (Op. 54), Schumann's 'Carnaval,' and pieces by Schubert, Field, Weber, and Chopin.

A HIGHLY creditable performance of Coleridge-Taylor's 'Scenes from the Song of Hiawatha' (complete) was given at the National Sun Day League concert of the 20th ult., at the Queen's Hall. The choir and orchestra, numbering over 300, carried out their difficult task with a considerable amount of success, which reflected much credit on the able conductor, Mr. Allen Gill. Madame Medora Henson, Mr. Whitworth Mitton, and Mr. Charles Knowles were successful interpreters of the solo parts.

MISS AUBREY and Miss Grace Wonnacott gave a vocal, dramatic, and pianoforte recital at Horniman Hall, Croydon, on the 10th ult., before a large and appreciative audience. Miss Aubrey sang *Senta's* ballad from 'The Flying Dutchman' and songs by Schubert, Brahms, Grieg, and Liza Lehmann, besides reciting two scenes from Longfellow's 'The Courtship of Miles Standish.' Miss Wonnacott contributed selections by Liszt, Chopin, and others, being particularly successful in a gavotte by Eugene d'Albert. Mr. Leonard Fowles was an efficient accompanist.

## MISS MARIE BREMA'S RECITAL.

THE first performance in London of Mr. S. Coleridge-Taylor's song cycle 'The Soul's Expression' took place at St. James's Hall, on the 23rd ult., when it was sung by Miss Marie Brema, for whom, it will be remembered, it was composed for production at the recent Birmingham Festival. Only three out of the four songs were rendered, 'Tears' being omitted, and they were given to the composer's pianoforte arrangement of the orchestral accompaniment. Since Mr. Taylor was at the pianoforte, it may be presumed that full justice was done to this portion of the music; but even under these conditions the songs, with the exception of the last, entitled 'Comfort,' lost much of their effectiveness. They were, however, magnificently sung and manifestly made a favourable impression. Miss Brema also gave beautiful interpretations of Schumann's 'Frauenliebe und Leben,' Purcell's 'Mad Bess,' and several other fine songs.

## MUSIC IN AMERICA.

(BY OUR SPECIAL CORRESPONDENT.)

New York, October 9.

## THE WORCESTER (MASS.) FESTIVAL.

THE forty-third annual festival of the Worcester County (Massachusetts) Musical Association occupied the attention of New England's music-lovers during the last week of September. As usual, four evening and three afternoon concerts were given, three of the former being devoted to choral works exclusively and one to the exploitation of the solo singers. This sop to Cerberus is a relic of the old régime which the present progressive management has not yet succeeded in sloughing off. Under Mr. George W. Chadwick's direction, however, much is doing to raise the festivals to a thoroughly dignified plane, and though reformatory ambition overleaped itself at this meeting, the accomplishment was yet so noble as to make fault-finding seem churlish. Four choral works were performed, and three of them were new to the choir. They were Brahms's 'German Requiem,' César Franck's 'Beatitudes,' and Verdi's 'Te Deum' for double chorus and orchestra. The performance would have benefited much had either the 'Requiem' or the 'Beatitudes' been omitted and a familiar work substituted; as it was, the choir had to study everything, except 'The Golden Legend,' *ab initio*, as the lawyers say.

You have had so much discussion concerning the merits of Brahms's 'Requiem' that no one will begrudge me a dispensation of silence on the main proposition. The divergence of opinion among the critics in attendance on the festival was quite as great as amongst the English critics when the work was performed last year at your own Worcester Festival—in fact, those who said 'It is naught' did so with the same inflections of voice and the same bumptious air of superiority that marked the utterances of the English cavaliers. There was disagreement about the other composition also, though the Brahmins were beatific in their attitude toward the Frenchman compared with the bearing of the Franconians toward the German. It was the first performance of 'Les Béatitudes' in English, and the second of the work in the United States. Last March the German Liederkrantz gave a performance of it in German, under Dr. Klingel, who had brought it forward for the first time in Leipzig. The Worcester performance was looked forward to with apprehension, as that of the 'Requiem' had also been; but the enthusiasm of the occasion saved both works from the dreaded fiasco. There were moments, indeed, in both performances in which it was possible to feel the spirit and power of the compositions, though the skill of the singers was severely put to it, as a rule, to do half justice to the notes. The solos in the 'German Requiem' were in the hands of Miss Sara Anderson and Mr. Gwylyn Miles; those of 'The Beatitudes' were sung by Miss Anderson, Miss Gertrude May Stein, Miss Jean Foss, Mr. Evan Williams, Mr. E. C. Towne, Mr. Miles, and Mr. Julian

Walker. Miss Blauvelt, Miss Stein, Mr. Van Yox, Mr. Miles, and Mr. Walker held the solo parts in 'The Golden Legend.' Madame Schumann-Heink and Signor Campanari sang solos at the popular concerts, as did some of the other singers; and Miss Augusta Cottlow, who came out of the West some years ago, appeared as a pianistic prodigy, and then wisely went to Europe to ripen into an artist, played Tchaikowsky's Concerto in B flat minor very acceptably. The choir numbered nearly 400 singers and the orchestra sixty men, which will look disproportionate to English eyes; but it must be borne in mind that, where the choral element is wholly amateur, all are not singers who sit in serried ranks on the platform. The attendance was better than it has been for some years—a circumstance which brought much comfort to the managers, who have often been told that departure from old methods meant ruin.

## ENGLISH OPERA.

The experiment of giving opera in English, which has been carried on successfully for some years at cheap prices in not wholly fashionable theatres, has adopted antic airs and is parading itself, since the 1st inst., somewhat ostentatiously at the Metropolitan Opera House. Mr. Grau has associated himself, at least nominally, with Colonel Savage, who made cheap opera a financial success; and an effort is being made to raise the standard of performance. From all over the world singers, more or less capable of singing in the vernacular, have flocked to New York, believing that the Metropolitan English Opera Company might be to them a stepping-stone to the proud tri-lingual establishment directed by Mr. Grau. Among them are a few not unknown to Great Britain, thanks to the apprenticeships served with the Royal Carl Rosa Opera Company. The leading members of the troupe are Rita Elandi, Grace Golden, Phæbe Strakosch, Minnie Tracey, Zélie de Lussan, Ingeborg Ballstrom, Elsa Marny, Louise Meisslinger, Philip Brozel, Joseph F. Sheehan, Barron Berthald, Lloyd d'Aubigné, William Paull, Lemprize Pringle, and Clarence Whitehill. Richard Eckhold, formerly of the Royal Carl Rosa Opera Company, is conductor of the Wagnerian operas, and A. Seppilli of the others. All concerned in the enterprise take themselves very seriously, but incompetence and inexperience are apparent in every department, and there is little expectation among the *cognoscenti* that the undertaking will contribute in any way to the solution of the operatic problem. Mr. Savage's plans contemplate nightly performances on week-days, and two *matinées* every week, from October 1 till December 15. Three operas are to be brought forward each week. Thus far we have had 'Faust,' 'Tannhäuser,' 'Mignon,' and 'Carmen.'

## THE SEASON'S PROSPECTS.

The season can not yet be said to be open, but, as is evident from what has been said, notes of performance are already blending with notes of preparation. Boston is glorying in a new Music Hall, which, under the name of Symphony Hall, will be the home of the Boston Symphony Orchestra, and succeed to the dignities and glories which clustered around the old Music Hall for nearly half-a-century. The new hall, which with the ground upon which it stands cost in the vicinity of £150,000, will be opened on the 15th inst. with a performance of Beethoven's great Mass in D, under the direction of Herr Wilhelm Gericke. Symphony Hall is a noble building and will be consecrated to art exclusively. There is no danger that it will ever become degraded, as the old hall now is, to the level of an ordinary show house. Boston is also to have an extra series of concerts this year. The Worcester Festival chorus will visit the capital of New England and sing Franck's 'Beatitudes,' and another choir will bring forward Professor Parker's 'Wanderer's Psalm.' This, one of Hereford's novelties, will also be performed at the Albany Festival next spring, under the direction of Mr. Autun Mees. In New York the Oratorio Society will add Dr. Dvorák's 'Requiem' to its active list. This will be for its Spring concert; before then it will perform Bach's B minor Mass and Handel's 'Messiah,' the latter twice.

H. E. KREHBIEL.

## MUSIC IN BIRMINGHAM.

(FROM OUR OWN CORRESPONDENT.)

THE Moody-Manners Opera Company was at the Theatre Royal during the week ending September 29. The operas given were 'Carmen,' 'Tannhäuser,' 'Lohengrin,' 'Faust,' and 'The Jewess.' Good houses were the rule and the brief season was very successful.

The D'Oyly Carte Company paid a return visit to the Prince of Wales's Theatre on the 15th ult., with Sullivan's 'The Rose of Persia,' the cast being the same as on the occasion of the production of the work in June last. The concert season was inaugurated by the City Choral Society on the 17th ult., when the Town Hall was well filled. The principal item in the programme was Stanford's setting of Tennyson's Ballad of the Fleet, 'The Revenge.' This was in the main well rendered. The chorus numbers about 300 and promises to be a most useful factor in the musical work of this city. A copious selection from 'Carmen' afforded scope for band, chorus, and the vocal principals, Miss Agnes Nicholls, Madame Kirkby Lunn, and Mr. Robert Cunningham. The success of Miss Nicholls was most marked and the others did exceedingly well. Mr. F. W. Beard conducted.

On the 22nd ult. the first of the Harrison concerts took place in the Town Hall. Madame Patti was the star of the evening, and her selections included the brilliant 'O Luce di quest' anima' and Mozart's 'Deh! vien!' With Madame Patti were associated Miss Gertrude Calvert, Mr. Ben Johnson, and Mr. Santley. Miss Vera Margolies was the solo pianist, Miss Alice Liebmman, violinist, and Mr. Montague Pollack, violoncellist, the last-named making a successful debut at these concerts.

The musical *matinées* at the Autumn Exhibition of the Birmingham Royal Society of Artists began on the 6th ult., under the direction of Mr. Oscar Pollack. A number of young local performers have been heard and the attendance has been good.

The Saturday Evening concerts in the Town Hall commenced on the 13th ult., when the Midland Musical Society, conducted by Mr. H. M. Stevenson, gave a performance of 'Judas Maccabæus.' The vocal principals were Miss Aimée Wathen, Miss Carrie James, Mr. J. T. Birch, and Mr. William Evans. There was an efficient orchestra and a large audience. Mr. C. W. Perkins presided at the organ.

The annual Festival of the Birmingham Sunday School Union was held in the Town Hall, on the 18th ult. and three days following. A choir of 600 voices, with Mr. Thomas Facer as conductor, rendered a number of vocal pieces, including some amusing action songs.

At the inaugural rehearsal of the season, on the 17th ult., Dr. Sinclair, the new conductor, was formally introduced to the members of the Festival Choral Society and met with a cordial reception. Mr. A. J. Colton has been appointed assistant chorus-master and Miss Gittings accompanist.

## MUSIC IN BRISTOL.

(FROM OUR OWN CORRESPONDENT.)

THE second series of Clifton Subscription Chamber concerts commenced on the 8th ult., in All Saints' Hall. The Kruse Quartet appeared and gratified a large audience by its excellent interpretation of Beethoven's Quartet in B flat (Op. 18) and Mr. D'Albert's Quartet in E flat (Op. 11). Madame Bertha Moore was the vocalist and Dr. Buck accompanied.

After considerable enlargement the organ at Temple or Holy Cross Church was, on the 10th ult., re-opened, Mr. Fothergill giving a recital.

On the 12th ult. Miss Mary Lock gave the first of her Chamber concerts for the season at the Victoria Rooms. In addition to herself at the pianoforte, the executants were Messrs. Duys (first violin), Schöttler (second violin), Wetten (viola), and Lewis (violoncello). Miss Olive Harcourt sang at intervals and was accompanied by Miss Elsie Bennett.

A series of Orchestral concerts at the Victoria Rooms commenced on the 13th ult., a band of about seventy performers from Bristol and the neighbourhood being conducted by Mr. F. W. Rootham. Beethoven's C minor

Symphony and other compositions were creditably given. Mr. Lloyd Chandos, the vocalist, was much applauded for the taste and expression with which he rendered the Prize Song from the 'Meistersinger' and 'Onaway! awake, beloved!' from Mr. Coleridge-Taylor's 'Hiawatha's Wedding-Feast.' The latter was redemanded.

St. Mary's Church Choral Society has outgrown its parochial character and now includes members from all parts of Bristol. At a recent general meeting it was decided to change the name to the Clifton Choral Society. Under Mr. F. W. Rootham the works now in rehearsal are Berlioz's 'Faust,' Professor Villiers Stanford's 'Last Post,' and the *Finale* to Act I. of Wagner's 'Parsifal.'

The members of the Bristol Madrigal Society (conductor, Mr. D. W. Rootham), Bristol Royal Orpheus Glee Society (conductor, Mr. George Riseley), and the Society of Gleemen (conductor, Mr. W. J. Kidner) have each accepted the invitation of the directors of the Colston Hall Company to be present at the opening of the building. Each choir will sing two pieces.

The societies which are under the conductorship of Mr. Edward Cook are preparing for their winter concerts. The Weston-super-Mare Philharmonic Society is rehearsing 'Elijah,' the Clevedon Philharmonic Society the 'Hymn of Praise' and Spohr's 'God, Thou art great'; and the Portishead Choral Society 'The Hymn of Praise.' The Bristol and Clifton Philharmonic Society has taken for rehearsal Sir Arthur Sullivan's 'Martyr of Antioch.' At Hanham Mr. F. A. Wilshire's choir is practising Rossini's 'Stabat Mater' and Mendelssohn's 'Hear my Prayer.'

## MUSIC IN CUMBERLAND.

FORTHCOMING EVENTS.

THE county of Cumberland has not hitherto been generally considered strongly 'musical,' but evidences of increasing interest in musical life are not wanting, as may be gathered from the subjoined announcements of local musical societies, kindly contributed by a correspondent. The Carlisle Choral Society (which, by the way, has been established between forty and fifty years) is preparing Sullivan's 'Golden Legend' and Handel's 'Acis and Galatea' for performance on December 26; and the Stanwix Choral Society, established only a few years since, is rehearsing Sterndale Bennett's 'May Queen.' The Carlisle Orchestral Union, numbering nearly fifty playing members, is in a flourishing condition, and usually gives two concerts during the season, at one of which an orchestral piece, not previously performed in the city, is included. This orchestra is the largest and most efficient in the county and is frequently in request to assist choral societies in this locality.

The Penrith Musical Society is preparing 'The Messiah' for performance at Christmas.

A good concert hall and organ is much needed in Carlisle, and the provision of such a desideratum would, no doubt, contribute largely to an increase in musical activity here.

## MUSIC IN DUBLIN.

(FROM OUR OWN CORRESPONDENT.)

MR. JOSEPH O'MARA at his two recent concerts showed himself, what we already knew him to be, a clever and capable artist, Miss Violet Simpson pleased everyone by her charming rendering of 'Che Faro,' and Madame Duma made a genuine effect in 'Softly sighs.' A young violinist, Mr. Ditmar Dressel, played De Beriot's Ninth Concerto really finely, and it was a pleasure to hear the double-stopping in Wilhelm's brilliant 'Polonaise.' Herr George Liebling played two Liszt pieces, Chopin's G minor Ballade and F minor Fantasia. Miss M. Perceval Allen revealed a charming voice in the 'Shadow Song' from 'Dinorah,' and Mr. A. Archdeacon sang several songs in a most finished and artistic manner. Liza Lehmann's setting of Edward Fitzgerald's translation of the quatrains of Omar Khayyam was sung at the second concert, a work in which Mr. O'Mara made a really good impression. The accompaniments were unusually well played by Mr. Thos. Chapman.



The Royal Dublin Society has departed from its usual programme of afternoon instrumental recitals, and has announced two organ recitals by Dr. A. L. Peace, of Liverpool. The London Wind Quintet have also been engaged by the Society for two concerts in November. The experiment will be watched with interest.

A controversy on Roman Catholic church music is taking place in a new Irish weekly called the *Leader*. Opinion is divided as to the respective merits of the Palestrina and the modern schools, and the use and abuse of ladies' voices in Roman Catholic church choirs.

#### MUSIC IN EAST ANGLIA.

(FROM OUR OWN CORRESPONDENT.)

IN regard to the prospects of the coming season, Mendelssohn's 'Elijah' is selected for performance by no less than four societies—viz., the Beccles Choral Society, in combination with the church choir, in the Parish Church, conducted by Mr. W. Warden Harvey; the Diss Choral Society, conducted by Mr. T. M. Pullen; the Lynn Musical Society and the Hunstanton Choral Society, both the latter being under the conductorship of Mr. A. H. Cross.

Later in the season 'The Messiah' will be given at Beccles, and at Lynn and Hunstanton Beethoven's Choral Fantasia will probably be heard.

The Bungay Choral Society is hoping to present J. F. Barnett's 'Ancient Mariner' early next year.

At Great Yarmouth the Musical Society is preparing Mendelssohn's 'St. Paul,' while the Orchestral Society has commenced its session by rehearsing Haydn's 'Military' Symphony, among other orchestral works. In the neighbouring town of Lowestoft the Choral and Orchestral Society, under Mr. H. D. Flowers, proposes to include in its programmes Schumann's Advent Hymn, Stanford's 'Last Post,' and Graun's Passion Music.

The Norwich Philharmonic Society has appointed Dr. Bates, the Cathedral organist, as its conductor in place of the late Dr. Horace Hill, whose lamented death we recorded early in the year. This Society will most likely provide the accompaniment to Parry's 'Judith,' which will be given at the Festival Committee's first interim concert next February, while for its own concert Beethoven's Symphony (No. 1), Mendelssohn's 'Hebrides' Overture, and two compositions by Edward Elgar are in rehearsal.

The Norwich Orchestral Society, conducted by Mr. Ernest Harcourt, will include that gentleman's cantata, 'An Autumn Legend,' in its first concert.

The Loddon Choral Society propose to give a selection from 'The Messiah' at its first concert in the coming season.

Mr. Kingston Rudd has accepted the position of conductor to the North Walsham Musical Society in succession to the late Dr. H. Hill.

#### MUSIC IN GLASGOW.

(FROM OUR OWN CORRESPONDENT.)

THE principal musical organisation in the West, the Glasgow Choral and Orchestral Union, has demonstrated its vitality by advertising a full series of concerts for the coming season, which, so far as it is concerned, will commence on the 29th inst. It has again engaged a band of eighty performers, which will play at nine classical orchestral concerts in Glasgow and at least an equal number of popular concerts, besides performing in Edinburgh and elsewhere in Scotland. With its collaboration the Glasgow Choral Union, under the same scheme, will give four concerts, at which it will present—as in previous years under Mr. Joseph Bradley's conductorship—Mr. Elgar's 'Caractacus,' 'The Messiah,' 'Elijah,' and 'Judas Maccabæus.'

A new conductor comes this season to the Scottish Orchestra, as the band of the Choral and Orchestral Union continues to be called. Mr. Frederic H. Cowen has been engaged, in place of Mr. Wilhelm Bruch, of Strassburg, who, like his predecessors, Mr. Henschel and Mr. Willem Kes (now of Moscow), served two seasons in Glasgow;

and as Mr. Cowen cannot, on account of English engagements, be present at all the concerts, he has been given a colleague in the person of Mr. Maurice Sons, who has been orchestral leader for many years and has had some experience in conducting this band. Among instrumental soloists engaged are Lady Hallé, M. Ysaye, and Miss Fanny Davies; and the vocalists include Madame Ella Russell, Miss Lillian Blauvelt, Madame Lucille Hill, Madame Brema, Mr. Ben Davies, and Mr. Andrew Black.

#### MUSIC IN LIVERPOOL AND DISTRICT.

(FROM OUR OWN CORRESPONDENT.)

THE Liverpool Philharmonic Society began its sixty-second winter series on the 9th ult. with a really admirable concert, at which Madame Carreno achieved quite a triumph in Tschaikowsky's Pianoforte Concerto in B flat (Op. 23). Beethoven's Seventh Symphony was also played, and the chorus earned distinction in Bach's 'O Light Everlasting.' The Liverpool Orchestral Society owes its success chiefly to the extraordinary energy of Mr. A. E. Rodewald, who, after successfully bringing to a conclusion the Sunday concerts at New Brighton Tower after Mr. Granville Bantock's resignation, has now undertaken the conductorship of the Liverpool Sunday Society, retaining at the same time his position as director of the Orchestral Society. As an amateur combination, the 'band' of this latter Society is probably not excelled—at any rate, in this country. The Society's programme for the ensuing season is most ambitious, and the initial concert at the Philharmonic Hall, on the 13th ult., included Tschaikowsky's First Symphony ('Winter Dreams'), played in Liverpool for the first time; several important selections from Wagner, and Mr. Cuthbert Hawley's symphonic poem, 'The Story of the Faithful Soul,' which the composer himself conducted. Miss Marie Brema sang the final scene from 'Götterdämmerung.'

The choral societies on both sides of the Mersey endeavour to keep well to the front, but financial losses resulting from the attempts to introduce new and interesting works have hitherto proved a serious discouragement. The rivalry, however, is good for the art. Mention must be made of the good beginning made this season by the old Società Armonica, which Mr. Vasco Akeroyd continues to direct with marked success.

On the 18th ult. Mr. C. Meir Scott, a pianist who possesses remarkable dynamic force, and who, though trained in Germany, is a Liverpool man, gave his first public recital in the Small Concert Room at St. George's Hall. He had a favourable hearing from a distinctly fashionable audience, and made a good impression as a performer of great promise.

Mr. Isidor Cohn, who has joined the staff of the Liverpool College of Music in succession to Mr. Steudner Welsing, gave a recital, on the 15th ult., to a large and appreciative audience of students. He is a distinct acquisition to the professorial staff of what is, locally, the most important teaching institution for music in this city.

#### MUSIC IN MANCHESTER.

(FROM OUR OWN CORRESPONDENT.)

OUR musical season was really inaugurated by the visit of the Albani party on the 15th ult., when a great stimulus was given to the popularity of afternoon concerts by the almost crowding of the large Free Trade Hall. Hitherto, only very sparse audiences have been attracted to any daylight performances here, and afternoon recitals have met with small encouragement; but fashion is changing, and the excellent singing of the prima donna, of Miss Ada Crossley, and of Messrs. Santley and Douglas Powell met with enthusiastic appreciation. Nothing in the whole programme so pleased as the refined rendering of Beethoven's 'Adelaide,' by Mr. Ben Davies, and the wonderfully brilliant and sympathetic pianoforte playing of Mr. Frederick Dawson. Madame Albani sang 'The spring had come,' from Coleridge-Taylor's 'Hiawatha's Departure,' and Sir Alexander Mackenzie's charming setting of Tennyson's 'What does little birdie say?' Dr. Henry Watson's Vocal Society commenced its thirty-fourth



season by some of the polished part-singing so frequently heard in the Athenæum Hall in past years, and Dr. Pyne has resumed his Saturday Evening organ recitals at the Town Hall; so that our winter enjoyments have commenced in good earnest.

Dr. Richter was sure to receive an enthusiastic welcome on the 18th ult., as being now a Manchester citizen (for some years, at least) and because of his unquestioned merit as a great conductor. The band under his control has been to some extent reconstituted, the wind has been doubled, and Dvorák's Symphonic Variations, at any rate, served admirably to show the qualifications of those who may be called the soloists of the orchestral staff—the chiefs of the woodwind section. Probably, too, the 'Vorspiel' to 'Die Meistersinger' was chosen as the opening piece with a somewhat similar design to exhibit the merits of the different departments. Madame Blanche Marchesi also aided in drawing together a densely thronged audience; and our great Subscription concerts commenced the campaign under most encouraging auspices, as the programme for the second meeting included Schumann's Symphony in E flat and the names of Miss Fanny Davies and Mr. Andrew Black, as solo pianist and vocalist.

What a rich week it was, musically, which closed on the Saturday evening, as the friends of Mr. Carl Fuchs gathered round him at the Schiller-Anstalt to listen to some of his admirable performances of chamber music. Schubert's Octet in F and Beethoven's Pianoforte Quartet in E flat were separated by the violin performance of Mr. Briggs and a pianoforte solo by Mrs. J. S. Bridge.

At the first of Mr. Brodsky's Chamber concerts the newly appointed teacher of the pianoforte, Miss Webster, is confidently expected thoroughly to justify the training she has received from Mr. Dayas; but criticism of her performance must be withheld till next month.

Considerable interest is felt concerning the union of Nonconformist choirs recently formed here under the guidance of Mr. Granville E. Humphreys. The first performance, in the Free Trade Hall, on the 20th ult., was very successful. Why do not the best church choirs of the city similarly band together?

#### MUSIC IN NOTTINGHAM AND DISTRICT.

(FROM OUR OWN CORRESPONDENT.)

THE concert season has not yet fairly commenced, but some work has been done in the direction of choral music by Mr. Marshall-Ward, whose choir, augmented for the occasion, gave the first and second parts of Haydn's 'Creation,' at Wesley Chapel, Broad Street, on September 30.

On the 10th ult. Miss Nellie Smith (pianist) and Miss Kate Chaplin (violin) gave a very interesting performance of classical chamber music. Miss Smith was heard to advantage in Beethoven's Rondo in G and Chopin's Polonaise Brillante. Miss Chaplin selected Handel's Sonata in G minor for her solo, and played, in conjunction with Miss Smith, Brahms's Sonata in A major, and, later, Schumann's in A minor. Mr. Ford Waltham was the vocalist and rendered songs by Lehmann, Salmond, and Vogrich. The concert was very well supported and several encores were given.

On the 12th ult. Dr. Horner gave a very interesting lecture on Beethoven to a crowded house. He treated his subject in a very able and popular style and was supported by Mr. George Sands (tenor) and Miss Maud Clements, who furnished the vocal illustrations.

Mr. Marshall-Ward has recently started a choral society, Brahms's Requiem being put into rehearsal. There is room for another choral body in the town, and we heartily congratulate Mr. Ward on this new departure.

In Derby the Choral Union is rehearsing 'Judas Maccabeus' with a view to its performance at the first concert, on November 6.

A select choir, devoted entirely to the performance of part-songs, and drawn to a large extent from local professional talent, has been formed by Mr. Arthur Walker. As there is no Society devoted to this class of music in Nottingham, Mr. Walker's efforts should prove very acceptable.

#### MUSIC IN SHEFFIELD AND DISTRICT.

(FROM OUR OWN CORRESPONDENT.)

AT the opening concert of Miss Foxon's series Mr. David Bispham sang Stanford's 'Cavalier' songs, with a male chorus of forty voices conducted by Dr. Coward. Mr. Bispham is popular in Sheffield and his appearance was cordially welcomed. Miss Fanny Davies and Miss Maud Powell played pianoforte and violin solos, and Mr. H. Bird accompanied.

'Elijah' was performed in St. Mary's Church, Sheffield, on the 15th ult., under Mr. J. A. Rodgers. The large church was filled to overflowing, and a fine performance was listened to with rapt attention. The chorus numbered 140 voices and the principals were Miss Margaret Cooper, Master Eddie Unwin, Mr. J. E. Varley, Mr. W. H. Burrows, and Mr. J. Lycett. The movement to popularise oratorio and sacred works in the Church is spreading, admirable performances being given from time to time at St. John's (Ranmoor), under Mr. J. C. V. Stacey, and at St. Jude's (Eldon), under Mr. A. Bagshaw.

#### MUSIC IN STAFFORDSHIRE.

(FROM OUR OWN CORRESPONDENT.)

ST. MARY'S Collegiate Church Choir, Stafford, gave an admirable rendering of Dr. Garrett's Harvest cantata, on the 7th ult., when Dr. Taylor presided at the organ. On the 17th ult. the choir of the church sang Mendelssohn's 'Festgesang' in a most creditable manner, the attack in the rather difficult chorus, 'Let there be light,' being specially noticeable. Dr. Taylor conducted.

The twelfth season of the Meakin Popular concerts was opened, on the 8th ult., in the Victoria Hall, Hanley. The artists on the occasion were Madame Amy Sherwin, Madame Marian McKenzie, Mr. Cunliffe, Señor Rubio (violin), Mr. B. Booth (violin), and Mr. G. Booth (pianoforte).

A concert was given in the National Hall, Hanley, on the same evening, by the Potteries and District Choral Society, the winners of the first prize at the recent National Eisteddfod at Liverpool. The programme included the test pieces by which the prize was obtained—viz., 'The vale of rest' and 'Why, my soul, art thou so vexed?' (Mendelssohn), and the double chorus, 'How the giant winds do wrestle' (Stephens). There was a large attendance and the proceeds are to be devoted towards a testimonial to Mr. J. Garner, the conductor.

#### MUSIC IN YORKSHIRE.

(FROM OUR OWN CORRESPONDENT.)

THE prospects of music during the coming season are particularly good so far as concerns the town of Leeds, where the programmes of the Philharmonic and Subscription concerts, now amalgamated in one series, together with those of the more recently established Choral Union, present together a musical scheme which, for an English provincial town, must be pronounced satisfactory. There is an unfortunate overlapping caused by the fact that each society deems it necessary to include a Christmas 'Messiah' performance in its programme, otherwise each series supplements the other very happily. The Philharmonic Society is preparing Brahms's 'Triumphlied,' Beethoven's Choral Symphony, Stanford's 'Elegiac Ode'—which well deserves resuscitation—the prologue to Boito's 'Mefistofele,' and some Wagner extracts, in addition to 'St. Paul' and 'Messiah.' The Hallé Orchestra will take part in both choral and orchestral concerts, in the one case under Dr. Stanford, in the other under Dr. Richter. The orchestral pieces to be given include, among others, Beethoven's Fifth and Ninth and Schubert's Ninth Symphonies. A leading feature of the Choral Union's season will be the production of the whole of Mr. Coleridge-Taylor's 'Hiawatha' trilogy, under the composer's direction. Brahms's 'Rinaldo,' Dvorák's 'Te Deum,' and Sir Frederick Bridge's 'Flag of England' will also be new to the town; but the inclusion of Sullivan's 'Golden Legend' and Handel's 'Messiah' will reconcile a public not enamoured of novelty to the

programme. Concert-goers of lighter tastes are provided for by Messrs. Haddock's 'Musical Evenings,' which are on the usual attractive lines. Depending, as they do, more upon the reputation of the performers than the interest of the music, only one composition is mentioned in the prospectus, the now famous song cycle, 'In a Persian Garden.' Chamber music at Leeds is provided chiefly by private enterprise, but the Brodsky Quartet is to appear at one of the Subscription series of concerts.

The Bradford Subscription concerts will follow the usual lines. Mr. Edward Lloyd made his farewell at a specially arranged concert last season, but he is to be accorded the opportunity of some 'more last words' at a performance of 'Messiah.' The other choral work announced is Mr. Elgar's 'Caractacus.' Mr. Cowen will conduct the choral concerts, Dr. Richter the orchestral ones, and there is to be a goodly array of eminent soloists. The Bradford Permanent Orchestra, under Mr. Cowen's conductorship, has done some excellent work, and promises to at least maintain its efficiency during the coming series of six concerts, at one of which Mr. Elgar will conduct a programme of his own compositions. The Bradford Old Choral Society promises Handel's 'Messiah' and Haydn's 'Seasons,' in addition to a strong miscellaneous concert, and the Bradford Festival Choral Society, in addition to supplying a chorus at the Subscription concerts, is giving 'Elijah' and Mr. Coleridge-Taylor's 'Hiawatha' trilogy.

At Huddersfield the Choral Society, which, so far as material goes, is the strongest in the West Riding, contents itself with a very safe programme, and, though 'Messiah,' 'Israel in Egypt,' and 'St. Paul' may not indicate a spirit of enterprise, experience shows that the Society is wise in avoiding modern music. The Subscription concerts furnish, as usual, a remarkably diversified entertainment. Here again, however, though a long list of popular performers is submitted, there is no mention of the works to be given, so that criticism is impossible.

The Halifax Society is almost equally cautious in its movements, 'The Messiah' and the 'Hymn of Praise' being the principal works announced; but the production of a cantata, 'The Blind Girl of Castel Cuillé,' by a local musician, Mr. H. Van Dyk, will give a certain interest to the scheme. The Subscription concerts at Halifax, though not numerous, are conducted on thoroughly artistic lines, and a series of three Chamber concerts has been planned for the coming season.

The Harrogate Choral Society, which, under Mr. C. L. Naylor's direction, has made a distinct advance in efficiency, will give during the coming season 'The Golden Legend' and 'Elijah.' At Dewsbury the Choral Society, which has paid the penalty of being somewhat in advance of the musical culture of Dewsbury, will this year confine itself to a single choral concert, at which 'The Golden Legend' and 'Walpurgis Night' are to be given, a second programme being of chamber music, but including Schubert's 'Miriam's Song,' sung, of course, to the original pianoforte accompaniment.

The retrospective part of my record of music in Yorkshire is necessarily a brief one, for at the time of writing nothing of importance has been done. Huddersfield has been busy in musical matters, two of the Subscription concerts having taken place, the Meister Glee Singers appearing at one and Mr. Edward Lloyd paying a 'farewell' at the other. The Choral Society, on the 19th ult., gave a creditable performance, under Mr. John Bowling, of Mendelssohn's 'St. Paul.' Miss Agnes Nicholls, Miss Edna Thornton, Mr. Reginald Brophy, and Mr. Watkin Mills were the soloists. The chorus-singing was very fine, for force and weight of tone was unsurpassable, but the orchestra was not correspondingly good. The Glee and Madrigal Society, which Mr. Ibeson conducts, gave a good miscellaneous concert on the 16th ult., the programme including a well-chosen assortment of such music as the Society's title indicates; and in the neighbouring village of Almondbury, the plucky effort of the 'Woodsome' Choral Society deserves notice, 'Hiawatha's Wedding-Feast' being given with much efficiency under an enthusiastic amateur, Lady Frances Legge. At the first of the Halifax Subscription concerts, on the 8th ult., Mr. Bispham sang Liza Lehmann's

'In Memoriam' song cycle most impressively, anticipating by four days its introduction to Leeds, it being sung very artistically by Mr. Charles Phillips at an interesting vocal recital given by a local singer, Madame Jenny Eddison.

The Bradford Permanent Orchestra began its operations for the season on the 20th ult., when Mr. Cowen directed a generally efficient performance of Beethoven's Eighth Symphony. Lady Hallé played, with all her accustomed perfection of technique and artistic finish, Viëuxtemps's Concerto in E, and Miss Louise Dale was the vocalist.

## FOREIGN NOTES.

BERLIN.—Herr C. van Humalda, of Leipzig, one of the most gifted young tenors in Germany, gave a Beethoven song recital on the 6th ult., in the Beethoven-Saal. His programme was admirably selected and enabled his audience to form a true estimate of the great master's importance as a song writer, in which capacity he is generally less appreciated than he should be. Herr van Humalda was excellently accompanied by a young English musician, Mr. Harold L. Brooke, of London. The local press speaks in terms of warm praise of the singer's resonant and sympathetic voice and highly developed interpretative powers, while his able accompanist is also included in the critic's commendations.—The Symphony concerts of the Royal Orchestra, under Herr Weingartner's direction, were resumed on September 29, the performances comprising Bach's Suite in B minor for string orchestra, with flute obbligato, Beethoven's C major Symphony, and Berlioz's symphony 'Harold in Italy.' The first Philharmonic concert of the season, under Herr Nikisch's direction, took place on the 8th ult., when a new work by Max Schillings—viz., a symphonic prologue to 'Edipus Rex'—was produced for the first time and most favourably received.—The vacant conductorship of the Singakademie has been conferred upon Herr Georg Schumann, an able musician and composer of some note, lately of Bremen. Another old-established Berlin choral society, the Erk'sche Maennergesang Verein, has received a new conductor in the person of Professor Siegfried Ochs, the well-known musical director of the Philharmonic Choir.

BAYONNE.—Thrilling effects were produced by the performance last month of Bizet's 'Carmen,' when the prevailing popular taste for realism was gratified by the introduction in the fourth act of a genuine bull-fight. Needless to add the baritone representative of the part of Escamillo was replaced by a professional toreador, when it came to the sanguinary part of the performance, which elicited 'a perfect storm of applause.'

BAYREUTH.—Dr. Muck, of Berlin, has been engaged to conduct the 'Parsifal' performances at next year's 'Festspiele,' when the tenor Van Dyck will be the interpreter of the titular part and Herr Friedrichs that of Amfortas.

BUDAPEST.—Dr. Hans Richter has agreed to conduct a series of performances at the Royal Opera during the coming winter. The distinguished musician, it may be remembered, held the post of conductor at this Institution from 1871 to 1875.

FRANKFORT-ON-MAIN.—At a recent private concert Dr. Bernhard Scholz, assisted by Professors Heermann, Hugo Becker, and Johannes Hegur, introduced several new chamber compositions from his pen, amongst which a sonata for violoncello and pianoforte and a pianoforte trio attracted special attention.

LEMBERG.—The newly-erected Polish National Theatre was opened, on the 4th ult., with artistically arranged ceremonies, culminating in the first production of Wladislaw Zelenski's opera 'Janek,' which, under the direction of M. Celansky, created storms of applause.

MUNICH.—In connection with the inauguration, last month, of the new National Museum, an interesting historical concert was given, the programme of which (compiled by the University Professor of Music, Dr. Sandberger) contained an excerpt from the 'Lochheimer

Liederbuch,' a ten-part hymn by Orlando di Lassus, a gavotte by Felice dell' Aburo, a chorus from Handel's 'Judas Maccabæus,' the overture to Mozart's 'La finta giardiniera,' and 'Weihnachts Lieder,' by Prætorius and Michael Haydn.

PARIS.—The last of the official concerts in connection with the Great Exhibition took place on the 3rd ult., and included among its most interesting numbers a new Concertstück for pianoforte and orchestra, by M. Raoul Pugno, the Overture to 'Much Ado about Nothing' of M. Paul Puget, and the Prelude to No. 8 of the late César Franck's oratorio 'Les Béatitudes.'—At the Opéra Comique, Alfred Bruneau's 'Le Rêve' was revived with great success last month.—The monument erected in the Luxembourg Gardens to the memory of Chopin was unveiled on the 17th ult., the fiftieth anniversary of the composer's death. It consists of a column of white stone, surmounted by an admirable bust, the work of the sculptor, Georges Dubois, and is placed in a retired corner of the gardens, near the bust of Saint-Beuve.

ST. PETERSBURG.—The Rubinstein Museum at the Imperial Conservatoire will be opened on the 21st inst., the sixth anniversary of the pianist-composer's death. It contains a number of autographs and other *personalia* relating to the master's life and works.

ULM.—A highly interesting series of historical organ recitals was given recently, at the Cathedral, by the organist, Herr Beringer. The performances comprised some fifty important compositions by classical and modern composers for the 'King of Instruments,' ranging over the past four centuries, one entire recital being devoted to the works of Bach.

VIENNA.—The performance at the Imperial Opera, last month, of Mozart's 'Così fan tutte,' when the newly adopted plan of reducing the proportions of the stage came into operation for the first time, was a complete success.—Court-Capellmeister Rudolph Bibl, the highly esteemed organist of St. Stephen's and of the Imperial Chapel, a friend of Brahms, celebrated last month the fiftieth anniversary of his organistship.—Edward Strauss, with his orchestra of forty-two members, has started upon an extensive concert tour in the United States of America.

## OBITUARY.

At Handsworth, near Birmingham, died, on the 2nd ult., WILLIAM GLYDON, who, though not a professional musician, was for many years a prominent figure in the musical life of Birmingham. He had a fine bass voice and was long associated with the choir of the Church of the Saviour, where George Dawson was the minister. For years he was a member of the stock company of the Theatre Royal, and in 'Macbeth' his *Hecate* was of more than local celebrity. He frequently sang at the concerts of the Festival Choral Society in the fifties, and when the Music Hall in Broad Street (now the Prince of Wales Theatre) was opened in 1856, Mr. Glydon, with a partner, carried on a series of weekly vocal and instrumental concerts. His artistic jubilee was celebrated by a benefit performance at the Theatre Royal, July 6, 1891. For some time he had been in failing health, but his death came as a shock to a large circle of friends. He was in his eighty-second year.

The death of WILLIAM BEATTY-KINGSTON took place, we regret to say, on the 4th ult., under peculiarly sad circumstances. He was returning from a holiday in the Bordeaux country, and when on board the steamer Albatross, coming up the Thames, the unyielding messenger summoned him to his last long sleep. Born in the year 1837, Mr. Beatty-Kingston was for thirty-four years a brilliant journalist on the staff of the *Daily Telegraph*. His chief claim to notice in these columns is, however, his literary work in connection with music, as exemplified in his 'Music and Manners' (1887) and his contributions to *The Lute* when under the editorship of Mr. Joseph Bennett, one of his colleagues on the *Daily Telegraph*. Mr. Bennett speaks of his departed friend as an excellent pianist and an

unusually good sight reader, and as one who might 'have distinguished himself as a musical critic.' The remains of Mr. Beatty-Kingston were laid to rest in the Marylebone Cemetery at East Finchley.

The death of ZDENKO FIBICH, which was announced on the 10th ult., at Prague, signifies a severe loss to Czech national music, whereof, with Antonin Dvořák, he was a leading representative.

## MISCELLANEOUS.

PROSPECTUSES for the 'Coming Season' of the following Choral Societies have reached us since our last issue:—

The Streatham Choral Society, conducted by Mr. Stewart Macpherson, will perform Mendelssohn's 'Walpurgis Night,' Mr. Macpherson's Mass in D, and 'The Messiah.'

The Lewisham Choral Society will give Coleridge-Taylor's 'Hiawatha's Wedding-Feast' and 'Death of Minnehaha,' and Mendelssohn's 'Elijah.' Mr. Frank Idle is the conductor.

The St. Peter's Choral Society, Brockley, announces Coleridge-Taylor's 'Hiawatha's Wedding-Feast,' Bridge's 'Flag of England,' the 'Creation,' Sullivan's 'Martyr of Antioch,' and Gaul's 'Holy City.' Conductor, Dr. C. J. Frost.

THE Morecambe Musical Festival and Competition will be held on May 1, 2, 3, 4, 1901. Sir Frederick Bridge, Dr. McNaught, and Herr Adolf Brodsky are to be the adjudicators. Besides the numerous competitions there will be a performance of 'Paudrig Crohoore' (Villiers Stanford). A prize of £10 (with a possible addition of £5) is offered for the best part-song, the words for which can be obtained from the Secretary, Mr. H. Powell, Festival Offices, Morecambe.

SPECIAL services were held on the 14th and 15th ult. at St. Paul's Church, Haringay, in connection with the dedication festival. On the second evening Mendelssohn's 'Hymn of Praise' was sung, the solos in which were excellently given by members of the choir, and the choruses were rendered with great efficiency, reflecting much credit on Mr. Kemshead, the organist and choirmaster of the church, who conducted, Mr. Titterton presiding at the organ.

## CORRESPONDENCE.

### THE GRAVE OF DR. S. S. WESLEY.

TO THE EDITOR OF 'THE MUSICAL TIMES.'

SIR,—I observe in the September number of THE MUSICAL TIMES that a correspondent informs you, in reference to the grave of Dr. S. S. Wesley in the Old Cemetery at Exeter:—

- (1) That it was only after a prolonged search 'that he at last discovered the grave.'
- (2) That the 'stone is in great need of being cleaned.'
- (3) That 'the inscription requires to be re-cut and freshly painted.'

As to (1)—My father selected the position of the grave, for his daughter. It is close to the most frequently used entrance of the cemetery. I should have called the position conspicuous.

(2) Personally I should consider it an act of vandalism to clean a stone which age has made to harmonize with its surroundings. In all essentials the stone is, with the exception of the part of the inscription which refers to my father, as he placed it. My brother, the Rev. Charles Wesley, who also has recently seen the grave, considers that the stone is in perfect preservation, and points out that the operation of cleaning and renovating the stone would be a vain one.

(3) We, neither of us, think that as yet 'the inscription requires to be re-cut and freshly painted.'

But if your correspondent's complaints were well founded, they would not justify the implication contained in his question, 'Is it not a pity that the grave of so



distinguished a musician should be *suffered to fall into such a state of decay*?, an implication practically contradicted by his next sentence, 'I believe that the stone could be thoroughly renovated at a *very small cost*.'

The renovation he appears to contemplate I should object to at any cost. Something that I did consider advisable I have directed to be done. I should think the repair has already been carried out. It is, however, nothing in the nature of renovating the stone.

I am, yours faithfully,

F. G. WESLEY.

Durham, September 24, 1900.

[The above letter, from the Rev. F. G. Wesley, reached us too late for insertion in our October number.—Ed., M.T.]

## MR. EDWARD ELGAR'S BIOGRAPHICAL SKETCH.

TO THE EDITOR OF 'THE MUSICAL TIMES.'

SIR,—I have read with much interest the account of Mr. Edward Elgar's career given in your October number, but I am somewhat surprised to find no reference made therein to the assistance rendered by the late Dr. Swinnerton Heap to Mr. Elgar in bringing some of his works prominently before the public.

For some years I held the office of Secretary to the Wolverhampton Festival Choral Society, and was in close contact with Dr. Heap, through whose influence the cantata 'The Black Knight' was performed at Wolverhampton, on February 26, 1895, being, I believe, the first occasion of its performance with full orchestral accompaniment.

It was also on Dr. Heap's recommendation that Mr. Elgar received his commission to compose 'King Olaf,' produced at the North Staffordshire Festival in October, 1896, which was also performed the following season by the Birmingham and Wolverhampton Societies, to both of which Dr. Heap was conductor. At that time Mr. Elgar spoke to me of his great obligation to Dr. Heap, and it may further be observed that his oratorio 'The Light of Life,' produced at the Three Choirs Festival at Worcester, in September, 1896, is dedicated 'To C. Swinnerton Heap, Esq., Mus. Doc., with sincere regard.'

I am, yours faithfully,

HENRY VALE.

16, Darlington Street, Wolverhampton,  
October 15, 1900.

## EXTEMPORE ORGAN PLAYING OF THE PERIOD.

TO THE EDITOR OF 'THE MUSICAL TIMES.'

SIR,—Can any notice be taken about the growing evil of 'extempore' organ playing as an accompaniment of the public services of the Church of England? Not only are we troubled with this complaint in our suburban churches wherever there is a big organ, and a 'fine' player, but the evil is spreading to the more important and representative churches and Cathedrals. The *modus operandi* of the extempore player of the period is about the same in most cases: As the choir and clergy file out of the chancel the organ is played very softly. After a short period the sound gradually increases, stops being pulled out in groups, till, as a final effort, the tubas, &c., are drawn, and then, with a dreadful scream and bang, the 'music' suddenly ceases—literally 'sound and fury signifying nothing'!

To anyone who can remember the extempore playing of such men as Thomas Adams, Samuel Sebastian Wesley, Henry Smart, and many others of their generation, such an exhibition as this is very sad. Many of these modern men are deserving of the greatest praise for the wonderful skill they display in getting about their instruments with their hands and feet; but where is their *music*? If they would use their admirable technical skill to interpret for us the beautiful (often difficult) organ music left on record by the gifted men who have gone before, they would receive (and well deserve) the respectful gratitude of all who listen to them.

A LOVER OF ORGAN MUSIC.

## BRIEF SUMMARY OF COUNTRY AND COLONIAL NEWS.

We do not hold ourselves responsible for any opinions expressed in this summary, as all the notices are either collated from the local papers or supplied to us by correspondents.

ASHBURN.—Harvest thanksgiving services were held at the Parish Church on September 30. The music performed included West's *Te Deum* in B flat, Gadsby's Evening Service in C, and West's new anthem 'The woods and every sweet-smelling tree.' The 'Harvest Festival Book' published by Messrs. Novello was used. Organists will find this book exceedingly useful for such festivals, as the music required is conveniently brought under one cover. Mr. Harold O. Jones, the organist of the church, played Guilman's 'Grand Chœur' in D at the end of the service.

ASHTON-UNDER-LYNE.—The annual services in aid of the choir funds of Albion Congregational Church were held on September 23. Special music was sung at each service, the anthems in the morning being 'Lift up your heads' (Hopkins), and Handel's 'I know that my Redeemer liveth,' sung by Madame Emily Squire; and in the evening Elvey's 'This is the day.' In the afternoon Dr. H. Hiles's sacred cantata 'The Crusaders' was sung. The choruses are very dramatic and were rendered with spirit by the choir, which gave ample evidence of the excellent training by the conductor, Mr. T. Keighley, organist and choir-master of the church. The solos were admirably sung by Madame Emily Squire and Mr. William Green, and the service concluded with the 'Hallelujah' chorus from 'The Messiah.' Mr. Frank Radcliffe presided successfully at the organ.

AUCKLAND (N.Z.).—Mr. C. Lee Williams's cantata 'Gethsemane' was performed here for the first time in the Primitive Methodist Church, Alexander Street, on August 20. The choir of the church, augmented to fifty voices, sang with spirit, the male voices especially doing well. The solos were well rendered by Mrs. Coates, Miss Bradbury, Messrs. W. Trenwith and J. W. Ryan. Mr. A. Trenwith, the conductor, deserved much credit for his care in training the choir. The cantata was to be repeated in the Franklin Road Church, on September 6.

BASINGSTOKE.—The Harmonic Society gave its first concert (of the eighteenth season) on the 8th ult., with an excellent performance of Smart's 'Bride of Dunkerton.' The solos were taken by Miss Winifred Marwood, Mr. G. D. Dawson, and Mr. Graham Smart. Mr. J. S. Liddle led the orchestra and Mr. A. D. Arnott accompanied. The conductor was Mr. W. H. Liddle, who, in the miscellaneous second part, received an encore for the performance of a Tarantella for the pianoforte of his own composition.

BRENTWOOD.—A most successful patriotic concert was given, under the auspices of the Brentwood Choral and Orchestral Society, on the 4th ult., in the Town Hall. The programme included a well rendered pianoforte solo by Madame Upton-Dene, songs by Miss Agnes Nicholls, Miss Ethel Bevans, Mr. Henry Francis, Mr. Ivor Foster, Mr. Edgar Shelton, and Mr. George Baker, all of which were heartily appreciated. Mr. Ferdinand Weist-Hill contributed two violin solos, for which he received quite an ovation, and Mr. Walter Churcher was the reciter of the evening.

BROMLEY.—An organ recital and service of sacred music was given at St. Luke's Church, Bromley Common, on September 30, under the direction of Mr. Walter E. Stark, organist and choir-master. Violin solos were played by Mr. Handley Davies. Mr. Otto Dene sang, in good style, 'My hope is in the everlasting,' from 'The Daughter of Jairus' (Stainer); 'In splendour bright' and 'In native worth,' from Haydn's 'Creation.'

COVENTRY.—The Holy Trinity Festival Choir gave its first performance of the season on the 18th ult. The works selected were J. S. Bach's 'Sleepers, wake!' Sir Hubert Parry's 'Blest Pair of Sirens,' Brahms's 'How lovely is Thy dwelling-place,' and Gounod's 'By Babylon's wave.' Analytical programmes were provided, and capital renderings of the selected works were given, under the direction of the organist of the church, Mr. C. H. Moody. Miss Gertrude Lyons (soprano), Mr. Turner (tenor), and Mr. Bantock Pierpoint (bass) ably sustained the solo parts,

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and the organ accompaniments were safe in the hands of Dr. H. P. Allen, organist of Ely Cathedral. Spohr's 'Last Judgment' and Blair's 'Blessed are they who watch' are to be given in Advent.

CATFORD.—On Sunday, the 14th ult., at St. Lawrence Church, Haydn's 'Creation' (Parts 1 and 2) was sung at the special afternoon service. The choir of over sixty voices deserve all praise for the excellent attack and vigorous treatment of the choruses, notably in 'Despairing, cursing rage,' 'The marvellous work,' and 'The heavens are telling.' The soloists were Madame Carlotta Ide, Mr. Wilfrid Pepper, and Mr. Arthur Walenn. Mr. F. J. Francis presided at the organ and Mr. Herbert Gisby at the piano-forte. The oratorio was ably conducted by Mr. Charles W. Wilkes, organist and choirmaster of the church.

GRIMSBY.—Harvest festival services were held at George Street Wesleyan Chapel, on the 7th ult. At the evening service the choir, numbering sixty voices, gave a very careful rendering of Myles B. Foster's anthem 'O God, who is like unto Thee.' Mr. James Bennett presided at the organ and Mr. C. H. Dawson conducted.

TWEEKSBURY.—The annual Choral Festival was held in the Abbey, on September 20, when Mendelssohn's 'Elijah' was performed, under the direction of Mr. A. W. V. Vine (the organist and choirmaster of the Abbey), who should be congratulated on the excellent training of his forces. The choirs, consisting of singers gathered from Gloucester, Worcester, and Tewkesbury, numbered 200, and sang with much spirit, and the orchestra was led by Mr. E. G. Woodward, Mr. A. Herbert Brewer presiding at the organ. The principal vocalists were Miss Agnes Nicholls, Miss Muriel Foster, Mr. James Leyland, and Mr. Henry Sunman, assisted by Miss Margaret Hicks-Beach, Miss Fluck, Mr. Ricketts, and Mr. Gray, all of whom contributed to a highly successful performance.

TOWCESTER.—The Choral Society will perform Gaul's 'Joan of Arc' at its first concert of the season, to be given next month. Conductor, Mr. Percy W. Taylor.

## ANSWERS TO CORRESPONDENTS.

E. F. D.—(1) There is no special agent in London for the house of Fr. Kistner, of Leipzig. The publications of the firm may be obtained from Messrs. Novello. (2) The tune you mention is by Barnby. It is named 'Holy Trinity,' and is No. 13 of his 'Hymn Tunes.' (3) The opus number of the 'Two Songs' by Lassen is Op. 85, No. 3. The best English version is that published by Messrs. Stanley Lucas, Weber and Co. (4) Gade is pronounced 'Garthe,' two syllables, the a as in father, with the accent on the first syllable.

W. H. C.—The words of the anthem, of which you send us the first phrase, 'Is there not an appointed time upon earth?' have been set by Dr. Chard and Samuel Matthews. But your extract does not agree with the former composition, and the latter does not seem to have been printed. Perhaps some of our readers can furnish some further information on this matter. (The anthem is in G minor and the opening theme is in triple rhythm—three minims in a bar.)

SUB-ORGANIST.—You ought not to experience much difficulty in learning to play chants from memory, as they certainly do not make so much demand upon the retentive faculties as do sonatas, fugues, &c. Think of the progression of the chords, and if you have not a knowledge of harmony, your best plan will be to set to work at once to acquire it, as this will greatly help you in your difficulty of memorizing.

E. S. L.—Dr. Basil Harwood has kindly supplied, specially for our correspondent, the following metronomic rates for his Organ Sonata in C sharp minor:—First movement, crotchet = 88, quickening at p. 5 to 100. Andante, crotchet = 60. Con moto, minim = 72, quickening at p. 18 to 84. Dr. Harwood, however, adds: 'But really the time changes so frequently that the speed is best left to the player's own feeling.'

J. B.—Beethoven's overture 'Namensfeier' may be played at these rates of speed: Maestoso, quaver = 88; Allegro assai vivace, dotted crotchet = 126.

MUSICUS.—'Softly sighs' (Weber's 'Der Freischütz') may be sung at these rates of speed: Adagio, quaver = 88; Andante, crotchet = 92; and Vivace, minim = 132. 'Thou monstrous fiend' (Beethoven's 'Fidelio'): Allegro agitato, crotchet = 138; Poco sostenuto, dotted crotchet = 66; Adagio, quaver = 72; Allegro con brio, crotchet = 144.

C. A.—The edition of Handel's 'Esther' published by Wright, which you possess, is stated by Rockstro to be 'complete and very valuable.' The date of its publication can be approximately determined by the name of one of the subscribers to the work—i.e., 'Mr. Creatorex, Carlisle Cathedral,' who held that organistship from 1781 to 1784.

B. H.—The upper note of the second Pralltriller (not Mordent) should be E flat, not E natural, so as to avoid the anticipation of the modulation to the dominant which takes place at the end of the bar. (Beethoven's Pianoforte Sonata in B flat, Op. 22, first movement, complete bar 10.)

PERPLEXED.—Nothing worse than a printer's error in dividing the syllables. It should, of course, be printed 'Phil-o-mel,' and pronounced like the shortened form of the name 'Philip,' and not akin to an ironmonger's tool of the raspy species. (Stevens's glee, 'Ye spotted snakes.')

A. B. C.—(1) We are very sorry, but we are colour blind in the matter of the hue of hoods 'which may be worn of the various examinations and associations.' (2) Apply to the Secretary, Royal College of Organists, Hart Street, Bloomsbury, London.

J. W.—The two ballads by Balfe, about which you enquire, are apparently detached songs and did not form part of an opera. The words of 'The Sweet Guitar' are by Charles Wood Chapman, and of 'Don't let the roses listen' by Jessica Rankin.

ENQUIRER.—The information concerning Dr. Croft's tunes given in the September issue of THE MUSICAL TIMES is all that is known about them, and therefore it may be accepted as accurate.

C. C.—John Hullah does not seem to have carried out his intention of printing an edition of Ravenscroft's tunes in score.

## DURING THE LAST MONTH.

Published by NOVELLO & CO., LIMITED.

BACH, J. S.—A Selection from the Passion of our Lord (according to St. Matthew). Abridged edition. Paper boards, 2s.

BAVIN, J. T.—'The Elements of Singing.' An Introduction to Voice and Choir-Training, and Sight-Singing. 2s.

DAVIES, H. WOLFORD—'The Three Jovial Huntsmen.' Op. 11. Old Song set as a Cantata for Chorus and Orchestra (or for small Chorus, Violin, and Pianoforte). 1s. 6d.

GOODHART, A. M.—'Founder's Day.' A secular Ode on the ninth Jubilee of Eton College. For Chorus and Orchestra. The poetry by ROBERT BRIDGES. Paper boards, 1s. 6d.

NOVELLO'S ANTHEM BOOK. A Collection of Popular Anthems for Festival and General Use throughout the Year. Books II. and III. 1s. each.

PARKER, HORATIO—'A Wanderer's Psalm' (Cantus Peregrinus). (Op. 50.) 1st Violin, 2s. 6d.; 2nd Violin, 2s. 6d.; Viol. 4, 2s. 6d.; Violoncello, 2s. 6d.; Basso, 2s.

PARRY, C. HUBERT H.—Te Deum laudamus. 1st Violin, 2s.; 2nd Violin, 2s.; Viola, 2s.; Violoncello, 2s.; Basso, 1s. 6d.

SIX CLASSICAL PIECES. For Church Use. Selected and arranged for Small Military Band by THOMAS BROWN. 3s.

SULLIVAN, ARTHUR.—'Onward, Christian Soldiers' (St. Gertrude's). Arranged for Military Band by DAN GODFREY, Jun. 2s. 6d.

BRIDGE, J. F.—The Apostles' Creed and The Lord's Prayer. Monotoned on F. (No. 527. Novello's Parish Choir Book.) 14d.

LEMARE, EDWIN H.—(in B flat). Magnificat and Nunc dimittis. (No. 525. Novello's Parish Choir Book.) 6d.

STABLES, REV. W. HOWARD—(in D). Magnificat and Nunc dimittis. (Nos. 7 and 8 of A Morning and Evening Service in D.) 4d.

WEEDEN, E. ST. C. (in C).—Magnificat and Nunc dimittis. 4d.

## DURING THE LAST MONTH—continued.

**BUTTON, H. ELLIOT.**—"Come, ye lofty." Carol-  
Anthem for Christmas. (No. 693. *The Musical Times*.) 13d  
**COLLINSON, T. H.**—"They who seek the Lord."  
Anthem. For Tenor Solo and Chorus. 6d.  
**FOSTER, MYLES B.**—"Hark! the glad sound."  
Anthem for Christmas. (No. 681. Novello's Octavo Anthems.) 3d.  
**PARKER, HORATIO.**—"Calm on the list'ning  
ear of night." A Christmas Anthem. (No. 680. Novello's  
Octavo Anthems.) 3d.  
**WEST, JOHN E.**—"O tarry thou the Lord's  
leisure." Anthem for A.T.B.B. (No. 53. Novello's Services,  
Anthems, &c., for Men's Voices.) 2d.  
**BATTENBERG, H.R.H. PRINCESS HENRY OF.**  
—"Hear, H-ly Father." Baptismal Hymn. (No. 520. Novello's  
Parish Choir Book.) 1d.  
**HYMNS FOR THANKSGIVING AFTER**

- WAR.**  
No. 1. Praise the Lord. (No. 513. Novello's Parish Choir  
Book.) J. BARNBY 1d.  
.. 2. Thanks be to God. (No. 526. Novello's Parish Choir  
Book.) G. C. MARTIN 1d.  
.. 3. The trumpet notes are sounding. J. F. BRIDGE 1d.  
.. 4. Lord of Hosts Who hast endured us. (No. 529.  
Novello's Parish Choir Book.) WALTER PARRATT 1d.  
.. 5. The rocks were rent, the mountains stirred  
G. C. MARTIN 1d.  
(Words only, each 2s. 6d. per 100.)

**KRUSE, C. W. E.**—Harvest Hymn: "See the  
valleys thick are standing." Words only, 2s. per 100.  
**RUBINSTEIN, A.**—"Song of the summer birds."  
(No. 112. Novello's Octavo Edition of Two-part Songs.) 3d.  
**WEST, JOHN E.**—"The Fisher Boy." Four-  
part Song. (No. 836. Novello's Part-Song Book.) 3d.  
**COLERIDGE-TAYLOR, S.**—"Spring had come."  
From "Scenes from the Song of Hiawatha." For Soprano.  
English and German words. 2s.

**CUMMINGS, W. H.**—"A Welcome to the C.I.V."  
Song. The words by DEAN HOLE. No. 1, in D. For Soprano  
or Tenor. No. 2, in B flat. For Contralto or Baritone. 2s. each.  
**LENNARD, LADY BARRETT.**—"Haunted."  
Song. For Contralto or Baritone. 2s.  
—"Christmas Dawn." Song. For Contralto or  
Baritone. 2s.

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Arise, shine, for thy light is come  
Lord, for Thy tender mercies' sake  
Enter not into judgment  
O ye that love the Lord  
O give thanks  
Come, Holy Ghost  
The Lord is loving unto every man  
O love the Lord  
The day Thou gavest, Lord, is ended  
Blessed are they that dwell in Thy house  
Thou wilt keep him in perfect peace

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Hosanna in the Highest  
Sing and rejoice  
O Saviour of the World  
Teach me, O Lord  
Jesu, Word of God Incarnate  
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Great is the Lord  
What are these?  
O how amiable  
O taste and see  
The Lord is my Shepherd  
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Four Christmas Carols  
Turn Thy Face from my sins  
O Lord, my God  
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O Lord, how manifold  
Seek ye the Lord  
I was glad  
The radiant morn  
O praise God in His holiness  
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139. The  
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155. Good  
156. Good  
157. Christ  
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159. The F  
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Fox, GEORGE  
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166. Good  
167. I hear  
168. Bright  
169. star.  
170. Hark!  
171. The  
172. While  
173. God re  
174. Hark!  
175. A little  
176. As I sat  
177. Why i  
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LEGG, ROBERT  
Unison

185. Praelud  
186. The Mi  
187. The bel  
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189. Rejoice  
190. A Child  
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## HARK THE GLAD SOUND

SHORT FULL ANTHEM FOR CHRISTMASTIDE

THE WORDS WRITTEN BY DR. P. DODDRIDGE (1702—1751)

THE MUSIC COMPOSED BY

MYLES B. FOSTER.

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*Allegro con gioia.*

SOPRANO. Hark the glad sound, the

ALTO. Hark the glad sound, the

TENOR. Hark, the

BASS. Hark the glad sound, the

*Allegro con gioia. ♩ = 138.*

*f*

Sa - viour comes, The Sa - viour prom - ised long; . . . Let ev - 'ry

Sa - viour comes, The Sa - viour prom - ised long; . . . Let ev - 'ry

Sa - viour comes, The Sa - viour prom - ised long; . . . Let ev - 'ry

Sa - viour comes, The Sa - viour prom - ised long; . . . Let ev - 'ry

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*cres.*  
heart pre - pare a throne, And ev - 'ry voice a song,

*cres.*  
heart pre - pare a throne, And ev - 'ry voice a song,

*cres.* *mf*  
heart pre - pare a throne, And ev - 'ry voice a song, Let ev - 'ry

*cres.* *mf*  
heart pre - pare a throne, And ev - 'ry voice a song, Let

*mf* *cres.*  
and ev - 'ry voice pre - pare, . . . pre - pare a song. . .

*mf* *cres.*  
and ev - 'ry voice pre - pare, pre - pare a song. . .

*mf* *cres.*  
heart pre - pare a throne, And ev - 'ry voice pre - pare a song. . .

*f*  
ev - 'ry heart pre - pare a throne, And voice pre - pare a song. . .

*cres.* *f*  
Hark the glad sound, the Sa - viour comes, the Sa - viour

*ff* *sempre f*  
Hark the glad sound, the Sa - viour comes, the Sa - viour

*ff* *sempre f*  
Hark the glad sound, the Sa - viour comes, the Sa - viour

*ff* *sempre f*  
Hark the glad sound, the Sa - viour comes, the Sa - viour

*f*  
( 2 )

comes. . .

comes. . .

comes. . .

comes. . .

*f*

*Andante marziale.* TENORS.

He comes, the pris-on-ers to re-lease, In

BASSES. *f*

He comes, the pris-on-ers to re-lease, In

*Andante marziale.*

*f* *mf*

*Ped. leggiero.*

Sa-tan's bondage held; The gates of brass be-fore Him burst, . .

Sa-tan's bondage held; The gates of brass be-fore Him burst, . .

*f*

burst, . . The i - ron fet - ters yield, . .

burst, . . The i - ron fet - ters yield, . .

The gates of brass be - fore . . Him burst, The i - ron

The gates of brass be - fore . . Him burst, The i - ron

fet - ters yield. . .

fet - ters yield. . .

*f* *mf dim.*

*SOPRANOS.* *dolce e con espress.*  
*mp sf*

He comes the bro - ken heart to bind, . . .

*p* *sostenuto.*



*cres.* *mp*

The bleed - ing soul . . to cure, . . And with the

*cres.* *poco cres.* *p* *Ped.*

treas - ures, the treas-ures of His grace To en - rich the hum - ble poor.

*pp* *pp* *pp* *pp*

He comes the bro - ken heart to

He comes the bro - ken heart to bind, . . . The

He comes the bro - ken heart to

*cres.* *cres.* *cres.* *cres.* *cres.*

bind, . . He comes the bleed - ing soul to

bind, . . The bleed - ing soul to cure,

bleed - ing soul . . to cure, . . And

bind, . . The bleed - ing soul to cure, And

cure, . . . And with the treas-ures of His grace To en -

And with the treas - ures of His grace To en -

*cres.* with the treas - ures of . . . His grace To en - rich . . .

*cres.* with the treas - ures' of . . . His grace To en - rich . . .

*mf*

*f* rich . . the hum - ble . . poor, . . . the hum - ble poor. *mf* *p* *rall.* *a tempo.* *pp*

*f* rich, . . en - rich . . . the hum - ble poor, the hum - ble poor. *mf* *p* *rall.* *a tempo.* *pp*

*mf* . . . the hum ble poor, the hum - ble poor. *p* *rall.* *a tempo.* *pp*

*mf* . . the hum - ble . . poor, . . . the hum - ble poor. *p* *rall.* *a tempo.* *pp*

*f* *rall.* *p a tempo.*

*poco accel. e cres. molto* *al . .*

*Tempo lmo.*

Our glad Ho - san - nas, Prince of Peace, Thy wel - come

Our glad Ho - san - nas, Prince of Peace, Thy wel - come

Our glad Ho - san - nas, Prince of Peace, Thy wel - come

Our glad Ho - san - nas, Prince of Peace, Thy wel - come

*Tempo lmo.*

shall pro - claim, . . .

shall pro - claim, . . .

shall pro - claim, . . . And heav - en's e - ter - nal arch - es

shall pro - claim, . . . And heav - en's e -

And heav - en's e - ter - nal

And heav - en's e - ter - nal arch - es ring, and heav - en's e - ter - nal

- ring, heav - en's arch - es ring, and heav - en's e - ter - nal

- ter - nal arch - es ring, its arch - es ring, and heav - en's e - ter - nal

arch - es ring With Thy be - lov - ed Name, . . . with Thy be -

arch - es ring With Thy be - lov - ed Name, with Thy be - lov -

arch - es ring With Thy be - lov - ed Name, with Thy be - lov -

arch - es ring With Thy be - lov - ed Name, with Thy be - lov -

lo - ved, Thy be - lov - ed Name. Ho - san - na, Ho - san -

ed, Thy be - lov - ed Name. Ho - san - na, Ho - san -

ed, Thy be - lov - ed Name. Ho - san - na, Ho -

ed, Thy be - lov - ed Name. Ho - san - na, Ho -

na!

na, Ho - san - na!

san - na, Ho - san - na!

san - na, Ho - san - na!

men.

men.

men.

men.

men.